

cinema Canada

52

\$1.25



Jon Slan and Fish Hawk

Alternative Cinema/The Co-op, The Funnel

Richard Gabourie and Three Card Monte

Canadian Film and Television Association



SPEAKING UP FOR
THE CANADIAN FILM INDUSTRY

A report from Finn Quinn,
president of the CFTA —
the Canadian Film and Television Association.

Who We Are

The CFTA's member firms -- over 100 of them -- include film and video production companies, laboratories, audio-visual producers, film distributors, suppliers and other kinds of film-related companies.

Our members employ more than 75 per cent of all the people working in the private sector film industry and account for the same percentage of the total sales volume.

What We Are Doing

From now on, we will be using this space in Cinema Canada each month to let the industry know where the CFTA stands on important issues that directly affect our survival and growth.

To help CFTA members across Canada keep in touch, we will be making issues of Cinema Canada and CinéMag available to all of them as part of their membership fees.

A Look Back at 1978

Following the reorganization of CFTA's structure at the 1978 Annual Meeting, the Association adopted more aggressive positions and took a more dynamic role in representing industry interests. We intervened in both the CBC and CTV license renewal hearings held before the Canadian Radio and Television Commission. Our submission at the CBC hearings included a short, effective film specially produced for the hearings, *Make or Buy -- the case for independents*.

CBC - The crisis in Canadian broadcasting is both financial and creative. CBC's mandate neither specifies nor implies that the Corporation produce all its own programming. We say that in atmosphere of cutbacks and retrenchment, CBC should turn to the independent sector as a way of getting more quality Canadian programming at less cost- as we do not expect to recover all our production costs from sales to CBC. What we are witnessing is a severe case of management paralysis which CFTA will continue to challenge: we have no choice - our survival is at stake.

TARIFFS - In November a new interpretation of an order-in-council amending the Exposed and Processed Film and Recorded VideoTape Remission Order DS-20 seriously jeopardized the production of Canadian commercials, documentaries and other films utilizing foreign locations. In response, CFTA prepared a carefully researched intervention for the Department of Finance and Revenue Canada. As a result, customs procedures have been changed to our satisfaction.

For information, please write:

John Teeter, Executive Secretary, Canadian Film and Television Association, 55 York Street Suite 512, Toronto, Ontario M5V 1S2, (416) 363-8374

DUTY AND TAXES - CFTA organized a highly successful seminar to acquaint the industry of problems, practices and procedures relating to the complex area of customs and duty. This was held in Toronto and attracted over 100 people. We intend to stage similar seminars in other regions.

THE FILM BOARD - Last year the National Film Board took a number of steps which hurt the private film industry. The Board substantially reduced the amount of sponsored film work going out to the industry and, at the same time, it also decided to compete directly with us for sponsored films and co-productions with a variety of non-government organizations it has never worked with before. Both these actions contradict policy statements made by John Roberts, the responsible minister, to the Parliamentary Committee on Broadcasting. We have discussed these and other matters of concern with the Secretary of State, with whom we will continue to deal directly on such major issues.

Looking Ahead

One of the biggest problems in running a truly national organization is the tendency to forget what goes on over the horizon in this large country. In 1978, we held our annual meeting in Edmonton to help strengthen links across Canada.

This was only the beginning. We are consciously working to further strengthen west-east industry links. The increased membership of western-based firms is one very positive result. We are also establishing a close working relationship with l'Association des producteurs de film du Québec, which shares many of our interests.

In 1979, relations with ACTRA and other unions or craft guilds will be the subject of important negotiations in which CFTA will represent the private industry. Your future viability may be affected by the outcome of such collective agreements.

Our relations with government bodies -- especially the CBC, NFB and some of the bigger provincial educational television authorities -- will be important issues. Some of these organizations still contend that there is no alternative to them. That is simply not true. The quality of our industry's work, our ability to get things done, proves that we provide a very effective alternative.

Get Involved

If your company, big or small, shares some of our concerns -- or faces some particular problems -- please get in touch. Perhaps we can help. If you would like to participate in the work of this association, join us. We will be glad to send you membership information.

If we don't speak up for our industry, who will?

Finn Quinn

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TORONTO
FILM
SOCIETY

MAR 4 1979

photo: Ron Watts



Cinematographer René Verzier takes suggestions from director Don Shebib on *Fish Hawk*. See article page 20

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REVERB

Let's do our homework

Marie Anne, as reviewed in issue No. 49-50 by Bill Beard, (whoever he may be), is a typical example of what happens when the cameraman is not present at the timing of the answer print.

Bill Beard is also a typical example of a critic who has absolutely no knowledge of the technical aspects of film making. It may come as a surprise to him to know that the "second-hand Barry Lyndon firelight amber" is something introduced entirely by the lab and nothing at all to do with the lighting by the cameraman. Nevertheless, although the execution of the effect was rather inconsistent, this is one area where I thought the lab was on the right track. When Bill Beard made his sarcastic comparison, he probably also didn't realise that John Alcott, who photographed Barry Lyndon, was at one time my assistant, and the probability is that some of the good things I have done in life have rubbed off on him. Let's face it, John did win an Academy Award for Barry Lyndon.

As regards the bright high key exteriors "as if lit for television," most people connected with the technical side of filmmaking would understand that it was a question of the print being timed too light. The autumn tints and the "look" I'd struggled so hard to achieve, were almost entirely lost. Dawn and dusk scenes, which Bill Beard probably never knew existed, were printed so light as to look like normal day. Most of the night shots were also too light. Your cover picture of Marie Anne on issue No. 48 is nearer than anything that appeared in the film. In fact, that whole sequence looked as though it were bathed in sunshine, although supposedly lit by candles. I guarantee, had I been present at the timing, Marie Anne would have been up there amongst the other nominations.

One can hardly blame the timer for these infractions, since he'd probably never seen a script, and his in-

formation would be second or third-hand. One can, however, blame Bill Beard for not "doing his homework."

To sum up, I would like to reiterate George Kaczender's sentiments that

unless a critic is equipped to criticize, he should shut up... and more's the pity that Cinema Canada sees fit to use his material.

Reginald H. Morris, C.S.C.

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INTRODUCING...

lois siegel

overdosed on energy

Lois Siegel has more than her fair share of adrenalin. At 32 she has done more, is doing more, and has more projects and ideas jotted down in her many notebooks than most of us can even think about without running out of breath. She makes films, does photography, teaches Film Production at Concordia University and Film Production, European Cinema, Documentary Film, and Comparative Literature at John Abbott College; she writes — articles, scripts, stories; she sleeps occasionally, and always manages to find time for friends. She also reads voraciously, paints, plays piano, and... that's not all!

This past winter she completed her first play. In April, for three evenings, Lois presented a selection of her films at Montreal's Le Cinéma Parallèle, afterwards meeting with the public for discussion. This past summer she completed her twelfth film — *Dialogue of an Ancient Fog*, in both French and English. Most recently she completed a film vignette for the National Film Board's Canadian unity series, on Quebec's Fournier family, entitled *Stunt Family* or *Les Cascadeurs*, depending on your choice of tongue. In this she had the enviable opportunity to direct Donald Brittain, who did the English narration.

Born in Wisconsin, Lois became a Canadian citizen June 20, 1978. She has lived in Montreal since 1971 and loves the city's vitality.

She's always been a paragon. A star student in her younger days, and eager to learn new things, she bought a camera on a whim and taught herself photography (with a little help from her friends), working alone in the university darkroom from midnight 'til dawn. One year after that she was teaching a creative course in photography. Classes were held in salon-fashion in her home, with an improvised darkroom in the front closet. A few years later she talked her way into becoming Assis-



photo: Jane Dick

tant Director of the Choate Summer Film Institute in Connecticut, teaching the offspring of the very elite. Introduced to film via friends, she says, "A good way to learn about film is to teach it." Among other things, the lady has chutzpah.

Lois loves to teach. She has a genuine interest in her students and a talent for making the complex clear. She teaches because she likes it, because it gives her flexible hours so she can freelance, and it helps finance the making of her own experimental films, of which she has made a dozen so far. "Teaching helps me keep up with what's happening now and I love being around young people. It's been very good for me. It forces me to keep up with things and to become more articulate about what I'm looking at."

She learns about film wherever she can — by teaching it, by working at various jobs on many professional films — commercials, documentaries, and features. She put in an apprenticeship at the NFB's Studio 'D' and subsequently became 2nd Assistant Camera on several of their productions.

She regards everything she does as a learning process. Given the opportunity to do or try anything interesting, she is hard put to say no. So, she says yes. While working on Frank Vitale's *East End Hustle* and Alan 'Bozo' Moyle's *The Rubber Gun* "they'd say: well, we need this location in twenty-four hours. Can you get it for us...? And you say, 'sure.' You don't think about it... you just do it." Once, in the wee small hours, she negotiated the use of a factory in exchange for the use of two slide projectors. Resourceful, too.

INTRODUCING...

"Fascinated with working with form" she has been relatively lucky as an independent experimental filmmaker. Her films have had lots of international exposure, she gets invited to festivals and symposiums, and her fifth film, **Painting with Light**, was commissioned especially for the Fifth International Experimental Film Competition in Belgium, 1974. Some of her other films include **Faces**, **Boredom**, **Recipe to Cook a Clown**, and **Solitude** — a film designed to make "people contemplate their own solitude," and judging by audience responses it succeeds admirably. "I learn a lot from people's reactions. Not that I make my films with an audience in mind..."

If you can believe her she swears she's "a slow learner — especially at technical things. It took me three films to learn how to use a light meter. I used to invite friends to come and take the light readings." But like a true adventurer she'll try things "just to try them."

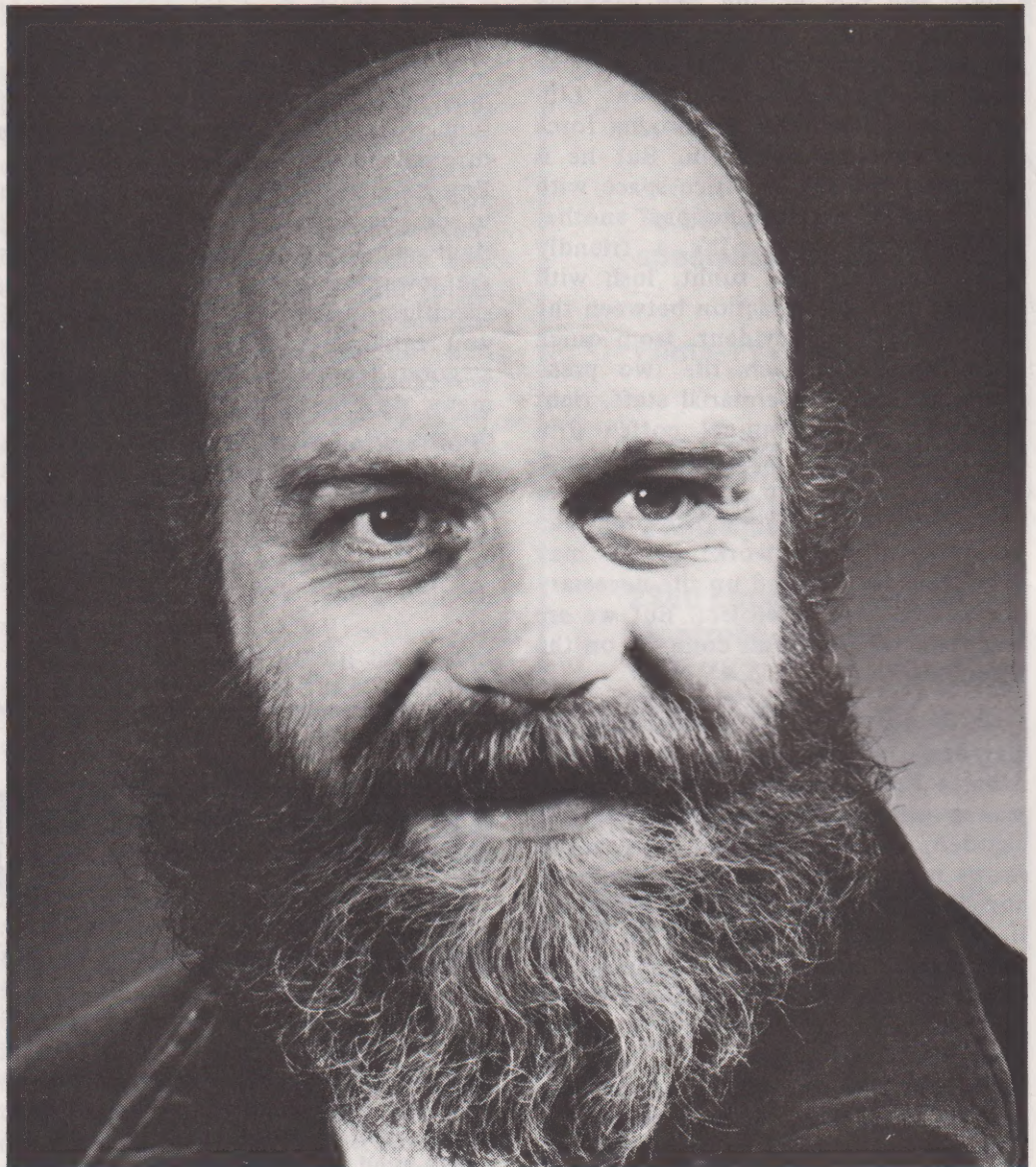
In addition to a million other current involvements, in December Lois will be shooting a 35mm theatrical short for Productions de la Chouette, with the aid of the Institute du Cinéma de Québec. In her spare (!) time she's working on a "no-budget feature," **A 20th Century Chocolate Cake**. It will be a docu-drama and an experiment with structure. It is being made with the collaboration of Greg Van Riel, star of **Recipe to Cook a Clown**.

She has just published a book of photographs, **Faces**, accompanied by a bilingual poetic text, and representing ten years of her work.

Lois Siegel does things. As she says, "You have to be completely self-dependent because nothing is guaranteed in this world. Absolutely nothing... you're thrown back on yourself." But she gratefully acknowledges the enormous support she has received from others. Her friends, students, and some of her audience members frequently volunteer to help with her films. Other independent filmmakers in the city are generous with their talent, equipment, and whatever else they have that may be needed. And a big influence in her life has been "people having concern about what you're doing and giving you a chance to try what you have to... People have put up with a lot of my mistakes and boy, do I appreciate that."

So do the rest of us, Lois.

jim long



Communication Is The Theme

No one was more surprised than Jim Long when the Alberta Motion Picture Industries Association (AMPIA) voted him in as President at that group's last annual general meeting in October — he wasn't even there. Jim was tied up with other business when the membership voted him in an absentia, replacing former President, Ron Brown.

The film industry in Alberta is still relatively new, undergoing what Jim

describes as "growing pains," and he himself is not untypical of the cross-section of up and coming Alberta producers — people who have left the sheltering wings of large corporations such as CBC or ACCESS to venture out on their own. Jim began his media involvement in 1961 as a telecine operator at CHCA-TV in Red Deer, Alberta, where he ended up as Director of Client Services. After moving to CBC TV in Edmonton, he became a writer in the promotion department for five years, then went on to the position of Production Assistant for another five years, a role which brought

him into closer contact with the actual functions of directing a variety of programs, including film documentaries.

After a year of freelance work, which included directing, camera, sound, and film editing, Jim ventured into the world of the independent production company, as Secretary-Treasurer of Interquack Productions Ltd. He is now President and driving force of the one-man operation. But he is not alone: he shares office space with Tinsel and Sham Productions, another Edmonton company. It's a friendly office, spacious and sunlit, lush with hanging plants. Interaction between the two companies is evident, from quick consultations between the two presidents, to shared secretarial staff, right down to the communal coffee urn. "We're small, and we can't do everything at once," Jim explains. "So if one of us is out filming, the other can be doing the deskwork; or we may help each other round up the necessary craftspeople for a project. But we are independent — we still compete on the same bids."

It is this type of cooperative camaraderie which emerges from many Alberta film companies and is an ambiance into which Jim fits well. The bearded, gentle-mannered, 36-year-old shows none of the self-importance one might expect from a busy producer. He is low-key, casual in a T-shirt, and completely unpretentious. There is no hype, no pressure, no pushiness: "Maybe you could just watch me work instead of interviewing me," was his initial reaction to talking about himself. He is an outdoors man, who loves fishing, hiking, cross-country skiing and so on, but finds little time for them with Interquack to tend to. Now, with the added duties of AMPIA, he is philosophically resigned to having even less. "AMPIA work can take up to three days a week; and this year we are going to be very busy. During its first five years, AMPIA was more or less a vehicle of communication, or a lobby, to make the government aware of what is going on and what is needed by the film community here. Now, it is becoming an effective industrial organization. We have to establish an ongoing system of communication," he explains; and there is going to be a lot of groundwork involved.

Communication is a theme that comes up a lot in Jim's conversation. Previously, as a member of the AMPIA board of directors, his main effort

was to work on a by-law revision which would allow independent craftsmen (that is, not employed either by TV or by government) to have a direct voice in the affairs of the organization; a voice which they did not previously have.

And, communication has been the most satisfying aspect of Jim's past film work. "Any film that really gets through to the audience is satisfying. Entertainment shows are always fun to do, because you can see the effect right away. And motivational films are rewarding; you communicate to a specific audience with emotion; if you can affect them positively, it is a good feeling." Jim has worked in many different functions on virtually dozens of production films for TV, government, and the private sector.

Jim Long is already busy with plans for two upcoming AMPIA projects; tentatively in February, there will be a series of sessions for filmmakers on the business aspects of the industry — marketing, legalities, and so on, probably to be held in Edmonton; and later, early in May, AMPIA plans a basic film workshop dealing with such facets as camera, sound, continuity, lighting, and so on. Participants in the seminar will be broken up into several film crews, each one producing a film based on one script.

As far as Jim's goal for his coming year as President of AMPIA, he sums it up by saying he hopes to be able to promote a positive climate for growth of the film industry in Alberta.

Martha Jones

lisa langlois

eating her cake

Lisa Langlois is 19 and looks the role of ingénue. She's young, fresh-faced, smiles easily, and is generally bright-eyed and bushy-tailed. She is also a determined and serious actress who knows what she wants, and will probably get it.

She has been working professionally for two years now, ever since a dance teacher suggested that she find an agent. Probably best known by the general public for her work in commercials — Quench, Get Cracking, pushing burgers and fries under the ubiquitous golden arches of McDonaldland — and for roles in several television dramas and documentaries, she has also in the past year and a half, had supporting roles in three feature films, *Blood Relatives* and *Violette Nozière* by Claude Chabrol and most recently finished shooting on Nicolas Gessner's *It Rained All Night the Day I Left*, shot in Montreal and Israel, and in which her role is pivotal.



INTRODUCING...

In addition to her training in dance, as a girl Lisa got involved in anything theatrical she could find — from school and community plays and musicals to Grey Cup half-time shows. She was also first runner-up in the Miss Teen Canada pageant of 1973.

Lisa always wanted to be an actress, "to perform. I love entertaining, I love being a ham." She has taken some acting classes, but most of her training has been on the job. She auditioned for her role in *Blood Relatives* (competing with Sissy Spacek and Jodi Foster) and Chabrol then offered her the role of Isabelle Huppert's schoolgirl friend in *Violette Nozière*. Then came the offer for *It Rained All Night...* and — "knock on wood" — there are already two potential film roles on her horizon — one in January and the other for summer '79.

The youngest child of five and the only girl, Lisa grew up in Dundas, Ontario where she was raised by and still lives with her mother. Schooled in French, they spoke English at home. Although she likes small town life and wants to stay close to her family, Lisa longs for the excitement of big city life and more travel. If she could have her way she'd take her family, friends, dog, and half her Dundas household with her wherever she goes. "I want to have my cake and eat it too," she says cheerfully. Although she's alone a lot, lives "out of a suitcase and can't say a definite yes or no" to any plans with friends, she doesn't consider these as sacrifices she has to make. "I'll do anything for my job. It would bother me about letting my friends down... But," she emphasizes, with no regret, "I love my job."

This doesn't, however, prevent her from being nervous. She needs support and encouragement in her work and is always concerned about doing "a good job." She likes the spontaneous energy of acting for film, but "in film you are not really in control of your performance because they might take two or three takes... and it's not you who chooses." So far though, she has agreed with every choice her directors have made.

"Right now I'm working and I'm thinking, well, what comes after this? You never know whether this will be your last job or whether there will be more that will come. It kills you when you are not working and it kills you while you are working, 'cause when you are not working you are thinking,

what am I going to do?, but while you are working you are thinking, well after this film — what happens...? ...Acting is insecure. Your whole life is insecurity. You have to be a very strong character to deal with it..."

Lisa has, so far, the strength. She also has the wholehearted support of her family. As for the roles she has been given, she says, "I'm getting enough variety, but I am not satisfied with the variety I am getting." Still, she is willing to pay her dues. Alert and thoughtful, she regards each role as a learning experience and picks up what she can from the more experienced professionals around her, confident that with each passing year her own life experiences will be richer and the roles available to her will multiply. "My biggest problem right now is that I look too innocent. I only get cast for certain types of roles." She prefers not to wear make-up for film — "I don't want to look like a doll on screen."

Her friends think acting on a film set is very glamorous. "It's not... All you do is sit and wait. You have to be very patient."

Lisa has had plenty of work in Canada thus far and wants the feast to continue, but is anxious to further her career. "I'll go wherever I can work and wherever it can help my craft... Since I've been in the film industry I don't think of nationality as much as I used to. I used to think, well I'm Canadian... but now I consider myself as international. I don't consider boundaries anymore, or borders... I don't think, now I'm doing a Canadian film or, now I'm doing a French film. I'm an actress — I'm acting."

Spend a few hours with Lisa — she is 19 and much like many other young women her age, though she has more patience and direction than most. Then watch her at work — she not only admires discipline in others, she practices it herself. Acting is all she wants to do and she gives it her professional all.

Has a professional acting career changed Lisa Langlois? Not essentially. "I'm more worldly now... and my writing is more colorful." Acting is unquestionably her first love but she likes to write too and can foresee herself doing a screenplay sometime in the future. "I'll do it in my free time," she explains, then pauses to rethink what she has said. "Free time!?" If Lisa has anything to do with it, she won't have any.

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PRODUCTION GUIDE

May 1, 1978 to December 1978

by Charlotte Hussey and Del Mehes

Previous Production Guides have been published in Cinema Canada issues 24,33,37,46 and in Trade News North no. 1. Together, the guides cover feature productions from 1975 to the present.

In the following guide, all co-productions have provisional approval from the federal government. None are finalized.

Code to information

The title of the film is followed by the dates and the location of the shoot. An asterisk after the title indicates financial participation by the Canadian Film Development Corporation. The next line includes the type of film employed, and the language of the original version p.c. production company, p. producer, d. director, sc. scenarist, ph. director of photography, ed. editor, l.p. leading players; status is the stage of production; wt indicates a working title. Films forgotten in an earlier period may also be included.

Agency

1978 (Dec 4 -); Montréal, 35mm color in English

p.c. R.S.L. Films Ltd.

exec. p. Stephen Roth

p. Robert Lantos, Stephen Roth

d. George Kaczender

sc. Noel Hynd

ph. Mike Lente

sd. Richard Lightstone

l.p. Robert Mitchum, Lee Majors, Valerie Perrine, Al Waxman, Michael Kerby, Saul Rubinek, George Touliatos, Alexandra Stewart, Gary Reineke

status: Shoot

L'ange gardien

1978 (Aug. 2 - Oct. 1); Cassis, France and Montreal, 35mm color in French
p.c. Prospec Films Inc (Mtl)/Promédifilm (Marseille)

p. Richard Hellman, Jacques Fournier

d. Jacques Fournier

sc. Jacques Fournier

ph. Yves Pouffary

ed. Frédéric DeChâteaubriant

l.p. Margaret Trudeau, Francis Lemaire

status: In release

note: A Canadian-French co-production

The Art of the Possible

1978 (Jan. 20 - March 24); Toronto and surrounding area, 16mm color in English

p.c. National Film Board of Canada

exec. p. Arthur Hammond

p. Michael McKennirey

d. Peter Raymont

narr. Peter Raymont

ph. Doug Keiffer

ed. Peter Raymont

sd. ed. André Galbrand

status: Post-production, not yet test-printed

note: A documentary on Premier William Davis of Ontario

Au revoir, à lundi

1978 (Dec. 11 -); Montreal (Quebec) and Tampa (Florida), 35mm color in English and French

p.c. Sommerville House Productions Ltd. (Mtl)/Fil de Broc, S.A. (Paris)

exec. p. Rosemary Christensen

p. Nicole Boisvert, Michèle de Broca

d. Maurice Dugowson

sc. Maurice and Jacques Dugowson

ph. François Protat

ed. Jean-Bernard Bonis

sd. rd. Henri Blondeau

p. manager Stewart Harding

l.p. Carole Laure, David Birney, Miou-Miou, Claude Brasseur, Frank Moore, Denise Filiatrault, Andrée Pelletier, Murry Westgate, Raymond Cloutier

status: Shoot

note: A Canadian-French co-production



On the skids with Bear Island

Bear Island

1978 (Nov. 22 -); Stewart (British Columbia), Glacier Bay (Alaska), and Pine-wood Studios (England). 35mm color in English

p.c. Selkirk Films Ltd. (Toronto) and Bear Island Films U.K. Ltd.

p. Peter Snell

d. Don Sharp

sc. adapted from an Alistair MacLean novel by David Butler, Don Sharp and Murray Smith

ph. Allan Hume

art dr. Ken Ryan

sd. re: Brian Simmons

l.p. Donald Sutherland, Vanessa Redgrave, Richard Widmark, Christopher Lee, Barbara Parkins, Lloyd Bridges

status: Shoot

note: A Canadian-U.K. co-production

Les bons débarras

1978 (Sept. 27 - Nov. 11); St-Hippolyte (Québec), 35mm color in French

p.c. Les Productions Prisma Inc.

exec. p. Marcia Couelle, Claude Godbout

d. Francis Mankiewicz

sc. Réjean Ducharme

ph. Michel Brault

ed. André Corriveau

l.p. Marie Tifo, J. Germain Houde, Charlotte Laurier, Roger Lebel, Gilbert Sicotte, Serge Thériault, Jean-Pierre Bergeron, Louise Marleau

status: Editing

The Brood

1978 (Nov. 13 - Dec. 23); Toronto, 35mm color in English

p.c. The Brood Film Inc.

exec. p. Victor Solnicki, Pierre David

p. Claude Héroux

d. David Cronenberg

sc. David Cronenberg

ph. Mark Irwin

ed. Allan Collins, Carolyn Zeifman

sd. rc. Bryan Day

l.p. Oliver Reed, Samantha Eggar, Art Hindle, Cindy Hinds, Henry Beckman, Nuala Fitzgerald, Susan Hogan

status: Editing

Caro Papa

1978 (Oct. 23 - Dec. 16); Montreal (Canada), Geneva (Switzerland) and Rome (Italy), 35mm color post-dubbed in French and Italian

p.c. Dasar Films Inc. (Mtl)/Dean Films (Rome)/A.M.L.F. (Paris)

p. Richard Hellman, Pio Angeletti, Adriano de Michelli

d. Dino Risi

art dr. Luciano Ricceri

ph. Tonino Delli Colli
 ed. Alberto Gallitti
 sd. rd. Vittorio Massi
 l.p. Vittorio Gassman, Andrée LaChapelle, Stefano Madia, Julien Guiomar, Aurore Clement
 status: Post-production
 note: A Canadian-French-Italian co-production

The Changeling

1978 (Dec. 4 —); Vancouver, 35mm color in English
 p.c. Chessman Park Productions Ltd.
 p. Joel B. Michaels, Garth H. Drabinsky
 d. Peter Medak
 sc. William Gray and Adrian Morral, Allan Scott and Christopher Bryant
 ph. John Cocquillon
 prod. mgr. Jim Margellos
 l.p. George C. Scott, Trish Van Devere, Melvyn Douglas
 status: Shoot

Cinofrenic

1978 (Oct. 25 — Nov. 8); Toronto, 16mm color in English
 p.c. Asonis Film Production Co.
 exec. p. Sino Sas
 p. John MacDonald, Gustav Morhart
 d. Joseph Sutherland
 sc. John MacDonald
 ph. Joseph Sutherland
 ed. Joseph Sutherland
 sd. John Hercog
 m. by the following Punk bands appearing in the film: Arson, Cardboard Brains, The Curse, The Secrets, Space Phlegm, Willie English, The Ugly
 l.p. Paul Young, Simon Henrie, Sherry Colly, Carrie Connor, Chuck Willis, Gary Boisvert
 status: Post-production

City on Fire

1978 (Aug. 7 — Sept. 30); Montreal, 35mm color in English
 p.c. Astral Bellevue Pathé Ltd. (Canada), Sandy Howard Productions (USA)
 exec. p. Harold Greenberg, Sandy Howard
 p. Claude Héroux
 d. Alvin Rakoff
 sc. Jack Hill, David P. Lewis, Céline La Frenière
 ph. René Verzier
 ed. Jean-Paul Passet
 m. William and Mathew McCauley
 l.p. Barry Newman, Susan Clark, Henry Fonda, Shelley Winters, Leslie Nielsen, James Franciscus, Ava Gardner, Jonathan Welsh
 status: Post-production

The Commonwealth Games

1977 (Nov.—) 1978 (Aug. 12); Edmonton, Canada and Africa, England, Aus-



Getting in the Shape of Things to Come
 tralia, New Zealand, Samoa, and The Caribbean Islands, 16mm color in English
 p.c. National Film Board of Canada
 exec. p. Robert Verrall, Jacques Bobet
 p. Robert Verrall, Jacques Bobet
 d. Paul Cowan
 asso. d. Beverly Shaffer, Tony Westman, Georges Dufaux, Reevan Dolgoy
 ph. Paul Cowan, Tony Westman, Georges Dufaux, Pierre Letarte
 ed. Paul Cowan, Steve Kellar, Rosemary Shapley
 sd. Bernie Bordeleau
 status: Picture-editing
 note: A documentary shot in the Commonwealth Countries showing the athletes preparing for the games and following them to Edmonton where the games were held.

Cordelia

1978 (Aug. 20 — Oct. 27); Montreal, 35mm color in French
 p.c. National Film Board of Canada
 exec. p. Jean-Marc Garant
 d. Jean Beaudin
 sc. Jean Beaudin and Marcel Sabourin as



A sleeper?... Cinofrenic

inspired by Pauline Cadieux's novel "La lampe à la fenêtre"
 ph. Pierre Mignot
 ed. Jean Beaudin
 l.p. Louise Portal, Pierre Gobeil, Gaston Lepage, Lionel Villeneuve, Olivette Thibault, Claude Gauthier, Serge Thériault, Roland Bédard, Gilbert Sicotte, Raymond Cloutier, Françoise Berd, Marcel Sabourin, Jean-Louis Roux, Doris Lusier, Gratien Gélinas, Gilles Vigneault, Jean Duceppe
 status: Post-production

Crossbar

1978 (Aug. 14 — Sept. 7); Toronto and surrounding areas, 35mm color in English
 p.c. Canadian Broadcasting Company
 exec. p. Stanley Colbert
 p. Brian Walker
 d. John Trent
 sc. Keith Leicky, Bill Boyle
 ph. Vic Sarin
 ed. John Kelly
 l.p. John Ireland, Kate Reid, Brent Carver, Terry Thomas, Arnie Bodt
 status: Post-production

La Cuisine Rouge

1978 (Aug. 9 — 21) and 1979 (May 7 — 27); Montreal, Phillipsburg (Quebec), 16mm color in French
 p.c. Le Ballon Blanc, Productions Anastasis
 p. Claude Desgagné, Paule Baillargeon
 d. Paule Baillargeon, Frédérique Collin
 sc. Paule Baillargeon
 ph. Jean-Charles Tremblay
 ed. Toubadou
 sd. Serge Beauchemin
 l.p. Monique Mercure, Michèle Mercure, Han Masson, Catherine Brunelle, Marie Ouellet, Valérie Desjoie, Gilles Renaud, Claude Maher, Ghislain Tremblay
 status: Between shoots

Dilemma

1977 (Oct. — Dec.) and 1978 (Sept. — Oct.); Toronto, Brampton, Scarborough (Ontario), 16mm color in English
 p.c. Norcom Films
 exec. p. Jim G. Ross
 p. Jorge Humana
 d. Geraldo De Larrain
 sc. Ximena De Larrain, Laura Paull
 ph. Branko Perak
 music. Walter Gugliotta, Guy Christopher
 ed. Zarko Perak
 sound. David Morris
 l.p. Heather Summerhayes, Geraldo De Larrain, Tim Wilson, Carla Charest
 status: Editing

The Dionne Quintuplets

1978 (March — Aug.); Montreal, Toronto, North Bay, Chicago, Los Angeles,

Vancouver, 16mm color in a French and English version
p.c. Canadian Broadcasting Company/National Film Board of Canada
exec. p. Peter Katadotis, Paul Wright
p. Donald Brittain
d. Donald Brittain
sc. narration written and spoken by Pierre Burton, based on his book "The Dionne Years"
ph. Doug Kiefer
ed. Les Halman, Richard Bujold
m. Art Phillips
sd. rd. Frazer McAninch
sd. ed. Bernie Bordeleau, Abbey Niedik, Les Halman
status: Complete
note: Documentary on the Dionne quintts

Les enfants du Québec

1978 (May — Sept.); Fabreville, St-Armand, St-Hyacinthe, Pointe St-Charles, Quebec, 16mm color in French
p.c. Educfilm Inc.
p. Michel Moreau
d. Michel Moreau
ph. François Gill
ed. Josée Beaudet
status: Editing

Est-ce une histoire d'amour

1978 (June 5 — July 10); Montreal and the Laurentian Mountains, 16mm color in French
p.c. Productions IDAM Inc.
p. Francine Dionne
d. Ian Ireland
sc. Ian Ireland
ph. Ralph Luce
ed. Yves Langlois
sd. ed. Marcel Pothier
m. by Ian Ireland
m.d. Alan Clavier
l.p. Ian Ireland, Louise Laparé, Nathalie Naubert, Michel Forget, Anouk Simard, André Caillhoux, Claire Pintaré
status: Sound editing

Fast Company

1978 (July 22 — Aug. 29); Calgary, Edmonton, 35mm color in English
p.c. Quadrant Films in association with MLI
exec. p. David Perlmutter
p. Michael Lebowitz, Peter O'Brian, Courtney Smith
d. David Cronenberg
sc. Phil Savath, Courtney Smith from original story by Alan Treen
ph. Mark Irwin
ed. Ron Sanders
m. Milton Barnes
l.p. William Smith, John Saxon, Claudia Jennings, Don Franks, Robert Haley, Cedric Smith, Neil Dainard, Michael J. Reynolds, Chuck Chandler, Nicholas Campbell, Judy Foster
status: Rough-cut

Fish Hawk

1978 (Oct. 16 — Nov. 26); Kleinburg (Ontario) and surrounding area, 35mm color in English
p.c. The Fish Hawk Company Ltd.
exec. p. Stanley Chase, Dan Blatt
p. Jon Slan
d. Donald Shebib
sc. adapted by Blanche Hannallis from a Mitchell Jayne novel
ph. René Verzier
ed. Ron Wiseman
l.p. Will Sampson, Charles Fields, Geoffrey Bowes, Mary Pirie, Don Francks, Chris Wiggins
status: Picturing editing

Hard Ride Hank

1978 (Aug. 10 — Oct. 5); Waterton Park, Alberta and Carson City, Nevada, 35mm color in English
p.c. Film Consortium of Canada, Inc.
exec. p. Gerald Leider, Daniel Wilson
p. Henk Van der Kolk, Bill Marshall
art dir. Trevor Williams
d. Eric Till
sc. James Lee Barrett
ph. Richard Leiterman
ed. George Appleby
sd. rc. Chris Large
m. Paul Hoffert
prod. mgr. Les Kimber
l.p. Linda Blair, Richard Crenna, Al Waxman, Michael Wincott, Barbara Gordon, Helen Hughes, Cliff Robertson, Gordie Tapp
status: Post-production

It Rained All Night The Day I Left

1978 (Oct. 17 — Nov. 12 and Dec. 23); Montreal and El Arish and Eilat (Israel), 35mm color in English
p.c. Les Films Caneuram Inc. (Mtl), La Compagnie Française de Co-Productions International S.A., Israfilm Motion Pictures Production Services (Tel Aviv)
p. Claude Léger, Leon Zuratas, Claude Giroux, Shlomo Mograbi
d. Nicholas Gessner
sc. Ted Allen
ph. Richard Ciupka
ed. Yves Langlois
sd. rd. Patrick Rousseau
l.p. Tony Curtis, Louis Gossett Junior, Sally Kellerman, John Vernon, Lisa Langlois
status: Editing
note: A Canadian-French-Israeli co-production

Jigsaw

L'homme en colère

1978 (Sept. 5 — Nov. 8); Montreal, 35mm color in English
p.c. Cinévidéo Inc. (Mtl) and Les Films Ariane (Paris)
p. Alexandre Mnouchkine, Denis Héroux

d. Claude Pinoteau
sc. Claude Pinoteau, Jean-Claude Carrière, Charles Israel
ph. Jean Boffety
ed. Marie-Joseph Yoyotte
m. Claude Bolling
sd. Richard Lightstone
l.p. Lino Ventura, Angie Dickinson, Donald Pleasence, Chris Wiggins, Laurent Malet, Hollis McLaren, R.H. Thompson
status: Post-production
note: A Canadian-French co-production

A Man Called Intrepid

1978 (Aug. 21 — Nov. 20); Montreal, London, and Norway, 35mm color in English
p.c. Astral Bellevue Pathé Ltd (Mtl.)/Lorimar U.K. (London)
exec. p. Harold Greenberg, Lee Rich
p. Jim Hanley, Peter Katz
d. Peter Carter
sc. based on a William Stevenson spy novel of the same name and scripted by David Ambrose
ph. Brian West
art d. Claude Bonnière
ed. Eric Wrate, Tony Lower, Martin Pepler
sd. rd. Douglas Canton
m. Robert Farnon
l.p. David Niven, Michael York, Gayle Hunnicut, Robin Gammell, Ken James, Joseph Golland, Larry Reynolds, Chris Wiggins, Colin Fox
status: post-production
note: A Canadian-U.K. co-production

Murder by Decree

1978 (June 19 — Aug. 25); London and Herts (England), 35mm color in English
p.c. Sands Film (Rotherhite) Ltd. (London)/A Highlight Theatrical Productions Co. Ltd. (Tor.)
exec. p. Len Herberman
p. Bob Clark, René Dupont
d. Bob Clark
sc. John Hopkins
ph. Reginald Morris, csc
ed. Stan Cole, cfe
m. Carl Zittler
l.p. Christopher Plummer, James Mason, Donald Sutherland, Susan Clark, Geneviève Bujold, David Hemmings, Sir John Gielgud, Anthony Quayle, Frank Findlay
status: Complete
note: A Canadian-U.K. co-production

Les Perdants

1978 (June 6); Montreal, 16mm color in French
p.c. Les Productions Prisma Inc.
exec. p. Marcia Couëlle, Claude Godbout
d. Robert Favreau, Guy Dufaux
research. Robert Favreau, Guy Dufaux

ph. Guy Dufaux
status: Shoot
note: Two feature length documentaries

Points sur les I rouges

1977 (Nov. — Dec.); Montreal, 16mm color in French
p.c. National Film Board of Canada
p. Marc Baudet and Jean-Marc Garant
d. Jacques Giraldeau
sc. Jacques Giraldeau
ph. Thomas Vamos
ed. Pierre Lemelin
l.p. Françoise Berd
status: Editing
note: Documentary and fiction

Relations France-Quebec

1977 (Sept. 8) — 1978 (July 4); Canada, France, and USA, 16mm color in French
p.c. Association Coopérative de Productions Audio-Visuelles
exec. p. Bernard Lalonde, René Gueis-saz
p. Bernard Lalonde
d. Hugh Mignault
ph. Bruno Carrière
ed. Marcel Sabourin, Louis Daviault
sd. Noël Almey
status: Fine-cut
note: Documentary on the political relations between Quebec and France.

Running

1978 (Aug. 28 — Oct. 13); New York, Toronto, Montreal, 35mm color in English
p.c. Buena Vista Film Productions Inc.
exec. p. Michael Douglas
p. Robert Cooper, Ronald I. Cohen
line p. John M. Eckert
d. Steven H. Stern
sc. Steven H. Stern
ph. Laszlo George
ed. Kurt Hirschler
sd. Owen Langevin
l.p. Michael Douglas, Susan Anspach, Lawrence Dane, Eugene Levy, Chuck Shamata
status: Post-production

Search and Destroy

1978 (May 29 — July 3); Toronto, Niagara Falls, Alora, Ontario, 35 mm color in English
p.c. A Barry Enright and R. Ben Efrain Presentation
p. James Margellos
d. Bill Fruet
sc. Don Enright
ph. René Verzier
ed. Don Ginsberg
l.p. Perry King, George Kennedy, Don Stroud, Tony Sheer, John Parkjongsoo
status: Post-production

H.G. Well's The Shape of Things to Come

1978 (Oct. 23 — Nov. 29); Kleinburg (Ontario), 35mm color in English
p.c. S.O.T.T.C. Film Productions Ltd.
exec. p. Harry Alan Towers
p. William Davidson
d. George McGowan
sc. Martin Lager
scientific consultant: Frank Wells
ph. Reginald Morris
ed. Stan Cole
special effects: Wally Gentleman
l.p. Jack Palance, Carol Lynley, Barry Morse, John Ireland, Nicholas Campbell, Eddie Benton
status: Editing

Something's Rotten

1978 (Aug. 21 — Sept. 21); Toronto, 35mm color in English
p.c. Hazelton Motion Pictures Inc.
p. David F. Eustace
assoc. p. Nancy E. Stewart
d. F. Harvey Frost
sc. Norman Fox
ph. Brian R.R. Hebb
ed. Brian Ravok
l.p. Charlotte Blunt, Geoffrey Bowes, Christopher Barry, Trudy Weiss, Irene Hogan, Cec Linder, Charles Joliffe, William Osler, Harvey Sokolov, Adam McCoy, John-Peter Linton
status: Post-production

Stone Cold Dead

1978 (Nov. 18 —); Toronto, 35mm color in English
p.c. Ko-Zak Productions Inc.
exec. p. Peter Wilson
p. John Ryan, George Mendluk
d. George Mendeluk
sc. George Mendeluk from a book "Sin Sniper" by Hugh Garner
ph. Dennis Miller
ed. Martin Peppler
sd. Don Cohen
sd. ed. Charles Bowers
l.p. Richard Crenna, Paul Williams, Linda Sorensen, Belinda Montgomery, Chuck Shamata, Albert Watson, Monique Mercure, Andrée Cousineau
status: Editing

The Street

1978 (July 4 — 27); Montreal, Toronto, 16mm color in English
p.c. Canadian Broadcasting Company
p. Robert Sherrin
d. Claude Jutra
sc. Mordecai Richler
ph. Vic Sarin
ed. Arla Saare
l.p. Saul Rubinek, Jeremy Zeitlin, Janet Ward, Sherry Lewis, Peter Boretski, Harry Atkin, Helen Hughes
status: Post-production
1978 (Aug. 7 — Sept. 13); Haliburton, Ontario, 35mm color in English

Summer Camp

p.c. Haliburton Films Ltd.
exec. p. John Dunning, André Link
assoc. p. Larry Nesis
p. Dan Goldberg
d. Ivan Reitman
sc. Dan Goldberg, Len Blum, Janice Allen, Harold Ramis
ph. Don Wilder
ed. Debra Karen
sd. Richard Lightstone
l.p. Bill Murray, Harvey Atkin, Kate Lynch, Russ Banham, Sarah Torgov, Jack Blum, Keith Knight, Cindy Girling, Margot Pinvidic, Matt Craven, Norma Dell 'Agnese, Kristine DeBell, Todd Hoffman, Chris Makepeace
status: Sound-mix

Summer's Children

1978 (Aug. 15 — Sept 19); Toronto, 35mm color in English
p.c. A Ha-Ha Productions Ltd.-Haig-King Film Arts Ltd. Production
p. Don Haig
d. Julius Kohanyi
sc. Julius Kohanyi, Jim Osborne
ph. Joseph Seckeresh
ed. Michael Mann
prod. mgr. Sally Dundas
l.p. Tom Hauff, Paully Jardine, Don Francks, Kate Lynch, Patricia Collins, Ken James, David Bolt
status: Post-production

The Tomorrow Man

1978 (Aug. 23 — Sept. 21); Toronto, 16mm color in English
p.c. Mega-Media Communications
p. Stephen Zoller, Tibor Takacs
assoc. p. John Gundy
d. Tibor Takacs
sc. Stephen Zoller, Peter Chapman
ph. Alar Kivilo
ed. Tibor Takacs
m. the rock band, "Moses"
l.p. Stephen Markle, Don Francks, Gail Dahns, Bob Silverman, Chris Lumiere, David Clement, Stan Wilson, Michelle Chicoine
status: Editing

Le Viol

1978 (April 25 — May 30); Montreal, 16mm color in French
p.c. National Film Board of Canada
p. Jacques Gagné, A.C. Poirier
d. Anne-Claire Poirier
sc. Marthe Blackburn, A.C. Poirier
ph. Michel Brault
ed. André Corriveau
m. Maurice Blackburn
l.p. Julie Vincent, Germain Houde, Paul Savoie, Monique Miller, Micheline Lanctôt, Luce Guilbeault, Christiane Raymond, Louise Portal, Murielle Dutil, Julie Morand, Léo Munger, Pierre Gobeil, André Pagé, Michelle Mercure, voice of Jean-Pierre Masson
status: Mixing

richard gabourie

electric confidence

by Krystyna Hunt

Some actors get 'discovered,' but most have to work pretty hard to get recognition. Not many, however, go so far as to write and produce the film in which they finally break into the public consciousness. But that's what Richard Gabourie did with *Three Card Monte* as Krystyna Hunt tells us.



Richard Gabourie in conversation...a happy man

Richard Gabourie: Actor, writer, executive producer, financier, Best Actor of 1978, winner of the Wendy Michener Award for all the afore-mentioned accomplishments, entrepreneur extraordinaire, remarkable fellow.

And he is revelling in every glorious moment of it. Apple cheeks bulge with enthusiasm as we talk in the den of his home in suburban Weston, Ontario, his boy-next-door face lights up like a lightbulb with any compliment, "I did it!" written on every muscle of his body. He has done the near-impossible, and there's no way he is going to be self-deprecating about it. He even points with pride to his thinning hair (a fact some critics disparage), and reminds everyone that Jack Nicholson has thinning hair, Humphrey Bogart had it too, and that's the company he plans to move in, so there's no way lack of beauty is going to hold him back from stardom.

So what's all the excitement about? It's about a movie called **Three Card Monte** that he built from scratch. A humble little movie, with a simple plot, made on a tiny budget by people who were working on hopes and dreams more than on money that just happened to become nominated for 11 Etrogs in the Canadian Film Awards, and won for Rick Gabourie, who until then spent more time in the waiting rooms of the CBC and TV commercial production houses than he did on camera, the Best Actor Award.

"I think it's fantastic. Every day since I got it, that award means more to me. In 3008 people will be able to look back in the records and see that in 1978 I was voted the Best Actor in Canada, and that means a great deal to me. If someone had offered me \$1,000,000.00 not to accept the award, I would have turned them down cold."

It all started about three years ago when Rick Gabourie, who had been kicking around the acting scene for years getting nothing but nice-guys-next-door roles, or the policeman, or the reporter, decided that the only way he was going to break that mold was to write his own movie. He picked the brains of directors he'd worked with and found out how it was done, who the people are to see, what the money problems are, etc. He wrote a script about an amiable con man named Busher, and a smart aleck kid drawn on characters he had met and seen in his growing up days in Toronto's Parkdale district, and called it **Three Card Monte**. He decided against trying to sell it to the CBC. "I knew my chances of playing the lead at the CBC were zilch — and there was no way anyone else was gonna be Busher." It had to be a theatrical feature. So more poling around and picking brains and asking questions led to the offices of Rob Iveson, who read the script and loved it. Rick Gabourie had a producer. "I wasn't thinking of any nominations. I just thought we would make a nice little movie like **Goin' Down the Road** and maybe get lucky and show it at the New Yorker for a couple of weeks. I just wanted to show people that I had more scope than what I had been doing."

The script was right, the producer was right, now the director had to be right. "Rob Iveson told me he would find a director, and I was to find the money." This was where the true genius of Rick Gabourie flowered. He is a salesman —

a superb salesman who knows that the first qualification of selling is the belief in his product — and his product has always been himself. At school he sold chocolate bars, later it was encyclopedias, magazines, the paving of driveway. He also sold securities in between acting jobs, and this is where he went for the money. "It's just not true that Canadians aren't willing to take chances on anything. People are very interested in movies, in showbiz. These guys who play the stockmarket gamble all the time and 97 percent of the time they lose — so they know the score. I was just gung ho, and they were willing to take the risk. I don't think they'll be sorry."

Rick was raising the money and Rob Iveson came up with Les Rose, a director who had experience with documentaries, but who had never directed features. Rick had seen **Time of the Jackal**, an action-packed TV docu-drama Les Rose had shot in Vienna, and was convinced Les was his man.

"You know, it's funny. After we heard about how many nominations **Three Card Monte** got, Les called me up and he was beside himself, and said 'I'm so glad you got me involved in this thing!' It is funny because Les Rose did everything not to get involved in the first place. He had agreed to do the picture because he was in between shoots and looking to fill the time, and his friend Rob Iveson seemed to be keen on the idea. When it became clear that he was going to be directing a feature that was written by an almost complete unknown, who wanted to star in his own vehicle on a budget of \$250,000.00, he did everything to back out of it including begging Rick to cancel his contract. But Rick talked Les Rose into doing it.

"I knew he was my man because I'd seen his work, and I could tell he was not afraid to improvise or change lines. I like the idea of being able to change something in the script. I must have made over 50 commercials, and I can't work with a director who won't change a word or a line. An actor has to act, and he needs all the help he can get. There are some directors that sit back and you could do almost anything and they won't say a word. Les is very sensitive, he *knows* what's right. Very few people *know* what's right, but he *knows* what's right. And he really lets you know when you've done something right."

Once the shoot was started however, trepidations set in. Rick was sensitive to the fact that he had not been cast by the director or the producer, but had bought his way into his own movie, so he was anxious about faith not coming from the cast and crew. Also it was one thing to believe you could do it, but doing it now, step by step, was another thing. He was worried that indeed he had never done a full-length feature, so how could he be sure he could do it? Proving to the world at large that you have range beyond guys-next-door in commercials by taking the lead in a feature film is the same as entering the Olympic pole-vault competition to prove you can jump.

But **Three Card Monte** was a diamond in the rough, and it started to sparkle. Everyone was amazed at what was happening, and when the picture was in the can, Rick hopped on a plane to Los Angeles "... because I didn't know anything else. Where else do you sell a picture except Hollywood?" Hollywood didn't accept, and neither did most Canadian distributors. In fact, there remained only one distributor to see before settling for the New Yorker: Len Herberman of Ambassador Films. "He saw it and five minutes after it was over,

Krystyna Hunt has a background in fine arts, and has worked as an actress, designer and production assistant on films and in television. She is also a freelance writer and contributes regularly to several publications which cover the Toronto entertainment scene.



Waiting for a partner to play his con games

he said, 'I'll take it,' and said he was going to book it into the Imperial Six Cinema. I jumped out of my seat and grabbed him and said, 'Mr. Herberman you have made me very happy!'"

The acceptance by the CFA committee came next with 11 nominations and the final scenario is Rick Gabourie walking up to the podium on September 28 to accept his Etrog as Best Actor, and Wendy Michener Award as Best Everything. The picture won for sound re-recording too.

So here's a rags to riches story that Rick attributes to his ability to achieve — a skill he has studied and practiced and learned. His bible is a book by Napoleon Hill called "Think and Grow Rich." It says you should think you are what you want to be, and you will be what you want to be. He must have seen every film that was ever made, movie titles poured off his tongue in a continuous stream throughout our three hour conversation. Unabashed electric confidence races through him, and his great success is in expressing it and igniting others with those same sparks. Everything about him roars "I'm going to the top" and like a rocket he blasts off before your very eyes. He speaks of "Hank" Fonda and "Duke" Wayne as buddies he has yet to meet.

"The thing is that I achieved something I thought I never could achieve. That to me is the essence of life. I've got some-

thing here, that has never been here before, and no one can take that away from me.

"I think of myself as an actor, and as far as being a producer, I can't get out of it fast enough. But I'm damned if I'm going to sit and wait for some casting agent to call me. If I have to write my own films for the rest of my life, I'll do it."

Which brings us to step two. It's called **Title Shot** and again Rick Gabourie wrote it and will star in it, Les Rose will direct and Rob Iveson will produce. This time they have a budget of 1.4 million.

Rick learned some disheartening realities in his search for a distributor. U.S. distributors want names. That would make some sense if people like Paul Newman or Clint Eastwood could be hired. They do sell movies. But what sense does it make to headline Canadian films with Stacy Keach or Jean-Pierre Aumont or Clint Walker when these people are not box office and clash considerably with the Canadian personality? Canadian scripts and talent may have Grade "A" potential, but Canadian budgets are Grade "B" and can only hire Grade "B" actors with Grade "Z" audience appeal. So for **Title Shot** Rick Gabourie and company have figured out a budget. They slid their fingers along Hollywood's rate card to see what "names" they could afford and settled on Tony Curtis and John Amos. Good enough. Now they can make a movie the Americans might want to buy without argument, and have a chance to show their own talent — maybe. Rick believes that these are the rules that have to be played for now, and in the future the Canadian film industry will become strong enough to make its own rules.

"The Americans see Canada as a big market for them. They're interested in selling to us, they're not interested in buying from us. So if we sell to them it's got to be on their terms. But nothing's going to change if the attitude here does not change. The Americans are successful because they recognize quality and build on it. The agents here for instance, are incredible. You can be starbilled one day and the next day they're calling you in to do an Ivory Soap commercial. In the States advertisers would have to pay through the nose to get you. It amounts to recognizing value and standing behind it. I think we're sadly lacking in P.R. When a film is made you have to continue interest in it. You have to keep the ball rolling. I've been keeping myself in the public eye as much as possible. Radio, TV, newspaper and magazine interviews, everything. I will not allow interest to slip with any of my films.

"**Three Card Monte** has done everything I wanted it to do. Actors, directors, producers I'd never met are shaking my hand and congratulating me for it. All you can do is know where you want to go. If you get there, great. But you know, the fun's in the trying — that's what it's all about — the gamble. I've been gambling all my life, and this is by no means where I'm gonna stop. I want to be the first internationally recognized Canadian star, from right here in Canada. Bald-headed, nice-guy-next-door star. That's where I want to go, and if I wasn't aiming towards that direction, I would just give up and become a truck driver."

No half measures for him. He would probably own his own fleet within a year, and become the best truck driver in the country. □

a funnel for talent

The gap is widening between those who make commercial films and those who work to create an alternate, personal cinema. But both groups want their films to be seen, and Ross McLaren has founded a film gallery as a show place for filmmakers who use the medium to innovate. The spirit of alternative cinema is alive and well and lives in Toronto at the Funnel.

by Anthony Hall



Ross McLaren who got it all together

photo: Adam Swica



Tom Urquart, a member of the cast

photo: Anthony Hall



The "new" Funnel under construction

photo: Adam Swica

Film has often been called the ultimate cooperative art form. But as film technology becomes cheaper and easier to operate, the necessity for collective effort declines. Increasingly, the individual can use the medium as a truly personal vehicle for artistic expression. In the late 60's there was a surge of interest in this new kind of alternative, highly individualistic cinema, but somehow no major outlets developed for it in English Canada. Groomed on the formula productions of institutional giants, film and TV audiences found it difficult to accommodate the raw directness of works left unrefined by the technical skills of highly trained teams of experts.

Finally there are signs that some of the obstacles are breaking down between movie viewers and the artists who want to make completely personal statements through film. The filmmakers compelled to take on all the technical problems of the cinema — from scripting to photography to sound to editing — are now concerned about marketing. Distributing, advertising and exhibiting are coming to be seen as integral parts of the whole art of filmmaking. The rapid development of The Funnel, Toronto's new home for alternative cinema, is a powerful example of this process in action.

Primarily, The Funnel is a film gallery where works of alternative cinema are regularly shown and discussed, usually with the artist in attendance. Featured last year, its first year of operation, were the creations of Toronto's rising generation of new wave filmmakers such as Keith Lock, Villem Teder, Bruce Elder, Anna Gronau and Freider Hochheim. Also invited to show their work were a variety of artists from outside the region, like Byron Black of Vancouver, Taka Limura of New York, and James Benning of Oklahoma. Occasional evenings have been devoted to the offerings of particular institutions such as the Film Co-op of London, England. And once a month there are open screenings when anyone can bring in their films to be viewed.

Much of the material shown is on Super-8, the medium whose easy accessibility best corresponds to The Funnel's democratic philosophy of film. This view of the art is well articulated by 24-year-old Ross McLaren, The Funnel's founder and principal dynamo. "Anybody can do a film," he insists. "The technical end can be learned in a half hour." To McLaren, the layers of mystique surrounding the cinema have prevented individuals of modest means from realizing the

form's full potential. "There is a belief that to make movies it takes thousands of dollars and the expert knowledge of a great many people," he maintains, continuing: "The result of this kind of thinking is that the media is monopolized by glossy films that are realer than real. Their production is modeled after a Detroit assembly line with particular craftsmen responsible for every stage of the fragmented manufacturing process. Like this the original concept gets watered down, and it is the concept, not the technical thing, that is the most important part of the film."

McLaren in his own work, like most of the film makers showing at The Funnel, aims to move beyond the structural bounds confining commercial movies with their traditional emphasis on narrative. "Reduce film to light and emulsion and acetate," says McLaren, "and start from there. Don't even think of telling a story." Accordingly, much of his varied output, such as the widely acclaimed *I.E.* and *Weather Building*, might be termed "experimental." But associated even with this catch-all film category are a growing number of conventions, all of which McLaren seeks to escape. With his most recent production, *Summer Camp*, he evades practically all labels.

This 16mm black and white "feature," notes McLaren proudly, was made for \$400 — a budget much higher than that of most works shown at The Funnel. The film pokes fun at the CBC's professional pretensions and their unimaginative way of adapting theatre for television. The movie is a straight assemblage of nine, intriguing screen tests made by the Corporation in 1964. McLaren simply took hold of the footage as it was about to be thrown away and ran off a print adding only his own name on a credit. In laying claim to a piece of cinema in this fashion, McLaren calls into question certain assumptions concerning the nature of personal creativity. He provokes consideration of the limitations of an artistic form, much as Andy Warhol did when he placed a frame around a Campbell's soup tin, or as Michael Snow did with his 45 minute, zoom shot in *Wavelength*.

Many of McLaren's other cinematic efforts, in spite of his disparaging comments about commercial filmmakers' preoccupation with craftsmanship rather than concept, display an impressive degree of technical wizardry. They travel widely in the United States and Europe and have won their share of awards. But McLaren sees these victory garlands basically as hollow stamps of approval. "There are today so many festivals," he explains, "that virtually every film done can win some sort of prize somewhere." What McLaren seeks most from his work is the opportunity to talk about it with small groups of people and The Funnel was established to provide an environment where filmmakers can get this feedback — a crucial component of the creative process. Says McLaren,

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"films are not only screened here but they grow out of The Funnel.... The fact that a place like this exists is a good incentive to go out and shoot films because of the certainty that there'll be a place to show them."

Of course The Funnel is not the only place in Toronto where works of alternative cinema are exhibited. At the Art Gallery of Ontario, for instance, experimental films are often screened under the auspices of Ian Birnie's Media Program. "But before works receive such prestigious, institutional recognition," notes McLaren, "they have usually been around for awhile. What The Funnel does," he continues, "is to provide a testing ground where people can show their films for the first time... where they can get a start."

McLaren had no such outlet for his work when he began making films as a student at the Ontario College of Art. His resulting frustration prompted him and several friends to found the Toronto Super-8 Festival in 1976. But the initiators were soon muscled out by more commercially-minded interests who have since made the event, says McLaren somewhat bitterly, "little more than a trade show." The Funnel was McLaren's next venture into film exhibiting. This he originally established in a Duncan St. basement provided free by the Centre for Experimental Art and Communication. The partnership between CEAC and The Funnel proved short-lived, however, once the latter failed to back up the former's publically proclaimed support for the Red Brigades. Accordingly, McLaren and the dedicated group around him have a new address at 507 King St. East, where renovations madly took place in anticipation of this year's opening on December the eighth.

With the same low budget mentality they apply to their films, all the work on the new space is being done voluntarily by Funnel members. Many of them have offered their efforts repeatedly in the continuing saga to develop an environment in Canada where truly independent filmmaking can thrive. During the death throes of the Toronto Filmmakers Co-operative, for instance, six of the nine executive members who attempted to save the debt-ridden organization were committed Funnel associates. In spite of this similarity in personnel, however, it is asserted that The Funnel is not simply a replacement Co-op. "The latter was production oriented while the former is exhibition oriented," explains The Funnel's vice-president, Tom Urquhart.

But while the two organizations have developed in different directions, Urquhart indicates that they both were started to meet comparable needs. On this he has a rare perspective, for Urquhart began working at the Canadian Filmmakers Distribution Centre (CFMDC) in 1971 when it was located in Rochdale College across the hall from *Cinema Canada* and the fledgling Co-op. "During those times," he reminisces, "the Co-op was created by and for makers of alternative cinema. Since then it developed into a cooperative for people wanting a stepping stone into the mainstream of the industry." That The Funnel's growth represents, in part, a return to basic principles by a section of the Toronto film community is further underlined by the fact that one of its greatest supporters, Jerry McNabb, was the Co-ops first coordinator. Today he heads up the CFMDC, the nation's major repository for experimental films made by independents. On McNabb's advice, this organization has agreed to pay the producers' rental fee on any of its works that are shown at The Funnel. In addition McNabb has recently hired McLaren,

Besides what it gets from the CFMDC, The Funnel receives some funds from the Ontario Arts Council and the Canada Council. With the unfortunate history of the now defunct Co-op firmly in everyone's mind, however, there is an unwillingness to become too dependent on the government. Thus most of the money comes from the members themselves who seem willing to pay a substantial amount to be part of an exciting new enterprise. Perhaps one reason for this is that at least half the budget is recycled, largely among the membership, in the form of film rentals. McLaren and his colleagues are fast learning how to temper their altruism with a healthy dose of business savvy.

How The Funnel might develop in the future depends only on the energy and vision of the growing membership. There is talk of a publication, the creation of an archival resource, and the renewal of the workshop program that McLaren started last year. But almost certainly the emphasis will remain on exhibition, with stepped up efforts being made to widen The Funnel's circle of contacts. Says Urquhart: "We want to bring the alternative cinema from international origins to the Canadian audience... and also encourage the showing of Canadian alternative cinema outside the country as well as across the country." In Canada The Funnel is at present most closely associated with PUMPS in Vancouver, the Atlantic Filmmaker's Co-op in Halifax and the Newfoundland Independent Film Co-op in St. John's. Anthology, Film Forum, and Millenium in New York. All share similar goals, as do a variety of organizations in Europe with which Funnel members will be exchanging prints. Anna Gronau, a committed devotee of alternative cinema, sees this kind of long-distance interchange of films as a particularly humanizing aspect of the so-called mass media. Says she: "It encourages the creation of small communities around the globe where people meet to watch the same image, but are left free to react in their own peculiar fashion."

Gronau's respect for the individual movie viewer's integrity is paralleled by the concern at The Funnel that film should be used to show and develop the artistic uniqueness of particular personalities. In order to create an intimate, human environment where this can take place, McLaren and his colleagues have joined hands in cooperative effort. While the fruit of their work may well become an important influence on Canadian cinema, it will probably never attract the attention of a mass audience — indeed, the very concept of mass appeal runs counter to The Funnel's vision.



John Porter tells it all

photo: Anthony Hall

fish hawk

slan gets it together

Jon Slan has become one of the most prolific and commercially viable producers over the last year. He has also earned high praise from those who work with him. Susan Little visited the set of *Fish Hawk* and spoke with those working on the film.

by Susan Little



Stanley Chase (left) and Jon Slan going over details on location

photo: Ron Watts



photo: John Williamson

Chris Wiggins and Mary Pirie down on the farm

"I'd rather talk about the production than talk about myself," Jon Slan says as he leans back in his chair. Slan is a Ph.D., a former professor of English literature, a writer, and a film and stage director prior to devoting his energy to full time film producing. Jon Slan is the producer of **Fish Hawk**, a \$2.5 million Edgar J. Scherick/Stanley Chase/Jon Slan Production starring Will Sampson and directed by Don Shebib. Actors in supporting roles are Charlie Fields, Don Francks, Geoffrey Bowes, Mary Pirie, and Chris Wiggins.

Jon Slan Enterprises was incorporated in 1974 with Jon Slan as president. In 1977, he produced his first feature film **Highballin'** and in the spring of 1978 **Kavik: The Wolf Dog**. Both were directed by Peter Carter.

When asked how hard it was to put a feature together in Canada at this time, Slan was straightforward in pinning down what he felt to be the weak spot in the industry. "It's no problem... that's the problem. The Security Commission is legitimizing business transactions that in other businesses would be called swindles. We need standards and guidelines. Right now anyone can take a script, engage a name actor — usually over the hill and usually overpaid to attract some sophisticated investor — then go to a law firm to put in a prospectus. They don't go to a studio or a network for backing because the script and the budget would be scrutinized for their level of authenticity and professional standard. This business is in the hands of Commissions and brokerage firms. And what always happens is that when things get too outlandish, the investors squawk. The money dries up, the brokerage firms get out and the investors take their money back to their other businesses.

"It's 'take the money and run' time, when what we need is people who will stay and contribute," Slan states clearly. "The Security Commission is not a control. In the States the producers have years of experience behind them and act as their own control. They know what fair payment is. American studios would never pay the fees that are charged to our production units. The only reason people can do it here is because there is no control. At the Security Commission meetings

Susan Little is a free-lance writer living in Toronto and has experience in both broadcasting and theatre.

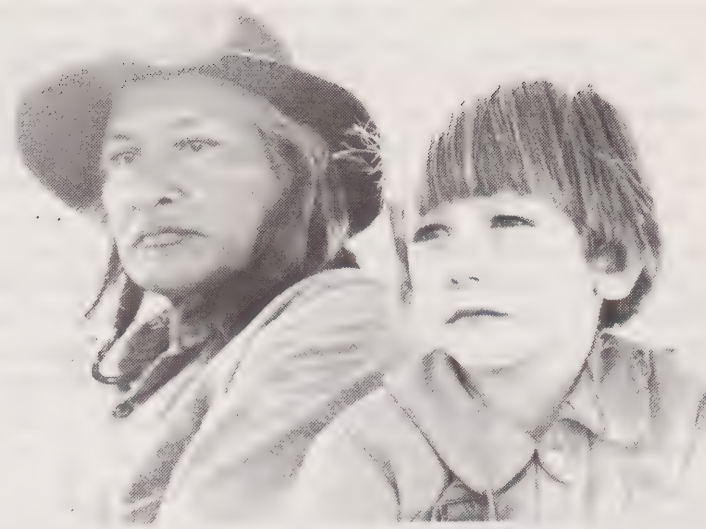


photo: John Williamson

Will Sampson and Charlie Fields:
their relationship is at the heart of the tale

the investors are given the top sheet of a very thick budget report. Many movies are being budgeted way too high and this can't help but be a bad deal. Meanwhile there are some producers here who just want to make movies."

Slan's money goes back into production because, as he says, "Sometimes all the attempts don't work." **Fish Hawk** is presold to CBS to be aired one and a half years after the first theatrical release.

The script, which is adapted by Blanche Hannallis from Mitchell Jayne's novel, was going to be produced by Warner Bros. several years ago but the budget was too high. What pleases Slan is that he has been able to do it for a lot less.

When Slan asked Don Shebib to direct the picture, Shebib said it was the first time anyone had ever come to him to ask him to direct. Shebib gave recognition to and marked the beginnings of an English Canadian feature film industry with his **Goin' Down The Road** in 1970.

"Although **Fish Hawk** is a general audience picture about an Indian and a dog with lots of animals," Shebib points out, "the basic thrust of the picture is that of pretense, of being caught up in a sham. It is not a fast talking city film, it's **Star Wars**."

The picture focuses on Fish Hawk (Will Sampson), a man who has lost his dignity and his identity as an Indian. Befriended by a young boy (Charlie Fields), he rediscovers himself and regains his dignity by revenging the death of his best friend Towsack Charlie.

Shebib goes on to say that the film has a turn of the century, Appalachian feel to it — an early American quality. Nevertheless he points out that he is a Canadian and his sensibilities in directing would be so. What he doesn't like is the "phony patriotism" which is chauvinistic in its attitudes, and which colors some discussions about filming in Canada.

"North America is very regional — north and south as well as east and west," Shebib emphasizes. "In many ways Vancouver is closer to Los Angeles than it is to Newfoundland. Anyway, the film industry is international and I just try to make the best film I can.

"This film, if it works will have a symphonic structure," says Shebib on location at the Toronto International Studios at Kleinburg. "A lot of the feel of the movie — the structure,

the texture, and the performance — will come through the music. I like to make movies that are, in the older sense, very cinematic. I find that directing is simply running a war. The real directing takes place before and after the shoot."

Both Slan and Shebib could not say enough about the calibre and quality of the Canadian actor. "But we still need the American stars for box-office appeal," Slan says. "However," he continues, "our Canadian performers have achieved a higher degree of excellence than we Canadian producers have, or even what we've been able to achieve technically."

Mary Pirie, a Toronto actress who plays the role of Sarah Boggs, says that on stage she was never let down but in the movies she has got to wait for the larger roles. "Right now, all I can do is make my characters irresistible. The small roles I've had, I make them stand out. Slan is very realistic. If anyone can help improve things, it's Slan."



Jeff Bowes between takes

photo: Ron Watts

Pirie, who is a veteran of the Canadian stage, has been in the film business for one year. In that year she has been in **Two Solitudes**, **Highballin'**, and has played opposite Glenda Jackson and George C. Scott in **Lost and Found**. While working on **Fish Hawk** she says, "I watch the shooting and it is beautiful: the actors and the crew... it's the best oiled machine."

"Slan gets down to the fundamentals," says Geoffrey Bowes, a Toronto actor who plays opposite Will Sampson as Towsack Charlie the village idiot. "He picks up good Canadian talent and knows how to manage people. This production is run like clockwork."

Bowes' first production was an American one about which he says, "People were so unhappy. There was a helluva lot of reshoots and on set there was a saccharine politeness in the air. The difference between that shoot and this one is like day and night. Here, there is a real interest and involvement. Everyone is so supportive."

Pirie zeros in on the casting agents in this country. "They have a hurdle to overcome and that hurdle is making sense out of the talent we have. We are actors — it is so funny that they don't know who we are — we are actors. We act. So often we have to fit into someone else's preconceived idea of what we can do. Tone it down. Bump it up. Film is very much a man's world. It is harder for women. I am not only an actress, I am a woman. I even had one director tell me to act like I was hooked on sperm!"

Mary Pirie is an extremely beautiful person who knows where she is and for what purpose. "I never wanted to do anything else," she smiles with delight. "I have been given the gift to entertain and to make people forget their troubles. When people support me, it is an enormous joy."

"Actors are like sharks," she goes on. "We are never satisfied. In making a picture you give a lot of yourself. It is as the Indians say... when you take a picture you take a part of the soul."

Actor Chris Wiggins, playing opposite Pirie as her husband Marcus Boggs, has done over one thousand T.V. shows, over a thousand radio shows and is currently shooting three movies. "It is a technical medium and once you get past that, the talented ones are held down by the incompetent ones. We export our artists but not their talent. Our shortcomings are not knowing how to sell what we have got. Slan is the nearest thing to a New York entrepreneur we have here."

While walking on set, one has the feeling that **Fish Hawk**, which will be released next spring, has the makings of something special. Jon Slan has the talent and the support of all involved in his production and they have his. □

FISH HAWK

d. Donald Shebib, asst. d. Martin Walters, Bob McCart, Don Mccutcheon, Erika Zborowsky, sc. adapted by Blanche Hannallis from a Mitchell Jayne novel, ph. René Verzier, ed. Ron Wiseman, asst. ed. Sharon Lackie, Catherine Lane, sd. ed. Ingrid Cusiell, a.d. Seamus Flannery, set dec. Bob Bowkett, l.p. Will Sampson, Charles Fields, Geoffrey Bowes, Mary Pirie, Don Francks, Chris Wiggins, Kay Hawtrey, dog trainer. Karl Miller, animal trainer. Steve Martin, exec. p. Stanley Chase, Dan Blatt, p. Jon Slan, asst. p. Robert Sax, p. manager. Gerry Arbeid, p.c. The Fish Hawk Company Ltd., 1978, col. 35 mm.

the second unit report

by Kris Paterson

So who ever heard about the *second unit*, except perhaps for a handful of stoic movie fans who actually have the temerity to watch the credits despite an audience that tramples all over them during the nightly stampede for the exits.

Well, theoretically, the second unit picks up all the boring shots, the inserts, and trivia that would be too expensive for the full crew to shoot. In reality, the second unit is often more interesting, less uptight, and certainly more fun.

Shooting **Fish Hawk** was definitely an interesting experience, the cast consisting of grizzly bears, Russian boars, cougars, owls, ravens and assorted dogs and rabbits, all of which had distinct personalities and egos.

Working with animals is a completely different scene of the "hurry up and wait" variety. They decline to present their best profile on cue, don't understand standing on marks, and seldom remember which was a good take. All of the animals work on the reward system with food offered for a good performance, but herein lies a problem; a well fed bear tends to hibernate at this time of year which is not the performance desired.

The crew was minimal and everybody humped the gear, three Panavision Arri 2's and related hardware, and required much goffering, through the forest. To complicate matters, the trainer insisted that we make reassuring noises when approaching the animals. Humming Winnie-the-Pooh-style songs, while carrying an O'Connor head, tripod and magazine case, sometimes feels a little ludicrous.

Filming rabbits and dogs is no great problem, but bears and boars are something else. They are large and unpredictable, short on temper and very fast. In order for us to shoot in close — sometimes only two or three feet away — we had the dubious protection of an electrified fence, known as the "hot line". This consists of two or

three thin strands of wire at waist height. We also had the verbal assurance that the animals understood the command "hot" and would stop... Let's hear it for B.F. Skinner.

The script called for a confrontation and fight scene between Grizz the Bear and Snort the Boar weighing in at 700 lbs. and 800 lbs. respectively. I casually asked Steve the trainer what might transpire, he allowed equally

casually that he didn't know for sure. I concentrated on the job of pulling focus, and tried not to think of the ramifications; a thousand pounds of wild meat, meeting for the first time.

The animals were in position, all three cameras rolling, when Grizz saw Snort for the first time as T.V. dinner on the hoof. Grizz roared... Snort squeaked... They met briefly. Snort went one way and Grizz went after him straight through the "Hot Line" without twitching. They both moved so fast it is surprising that any of the cameras caught a frame. The adrenalin rushing through the crew would have resurrected half of Toronto; and while the trainers got the animals under control, we all practiced a sort of Tai Chi, trying to look and feel like trees.

The rushes looked great and after this epic day (which wasn't repeated), second unit got down to the serious business of pigs feet, left or right, animals running over buried cameras, and occasional sunsets as called for by continuity. □



The second unit, trying to fade into the scenery



The boar on his way to the tripod and gear as the trainer heads him off

the end of an epoch

With the closing of the Toronto Film Makers Co-op comes the end of an epoch. Below, Patrick Lee gives a personal accounting of the history of the Co-op and R. Bruce Elder analyses its demise. Cinema Canada hopes that the 'sixties spirit' which animated the early Co-op will rise again, like the Phoenix, to encourage the production of independent films.



Those were the days: Ann Knox at center and Linda Huffman on the left in *The Only Thing You Know*

The Toronto Film Makers Co-op was dissolved in October 15th, 1978. The previous year had been a long struggle for survival. The Co-op had entered 1978 deeply in debt, and without a coordinator. The executive elected April 1978 tried to come to terms with our creditors and to arrange emergency financing to keep us afloat. We did our best; in August of this year we had a meeting with our major creditors and the Ontario Arts Council and the Canada Council, our major source of funds in the past. A tentative agreement was worked out. We hoped it would allow us five years to reorganize the Co-op and pay back our debts. Unfortunately, we could not come to terms with our former landlord or Wintario; the sums we owed to either were beyond our ability to pay. Unhappily we were forced to dissolve the Co-op

R. Bruce Elder and Patrick Lee

Following are two accounts of the Co-op, one a personal history by Patrick Lee, the other an analysis of the factors which led to the Co-op's demise by Bruce Elder. The two authors worked on the Co-op executive for the last several months and feel too close to the recent events to write objectively about them.

Patrick Lee is a film editor and film director. He produced two of his own films as a member of the Toronto Film Makers Co-op. He served on the executive from 1971 to 1972 and from 1974 to 1978. He is currently working on a film about the Co-op and would appreciate any comments or corrections on his article from members. The article which follows is based on his recollections of the Co-op's history and makes no claim to accuracy or completeness. Apologies are offered for any omissions, inaccuracies or hurt feelings.

Bruce Elder is an independent filmmaker and was a founding member of the Toronto Film Makers Co-op. His films have received a number of awards and honours, both in Canada and internationally, including an Etrog for Best Experimental Film in 1976, the last year that category was included in the Canadian Film Awards.

a personal history

by Patrick Lee



Sandra Gathercole and Jerry McNabb standing between the cinematographers Michel Brault (left) and Richard Leiterman

In 1971, I returned to Toronto after spending two years in England at the London Film School. I got a job as the co-ordinator of a festival of Canadian student films, part of "Renaissance '71," a Canadian university arts festival held in Toronto. Despite its title, the festival was stillborn because of lack of publicity. The film festival, however, showed about 150 films and brought together a number of people working in low-budget independent filmmaking. There were a few workshops as part of the festival, and at one of these Jim Murphy (who was then selling the newspaper *Guerilla* on the streets, and is now working in film distribution) came up to Sandra Gathercole and me and asked why there wasn't a film co-op in Toronto. Before coming to Toronto, Jim had attended many screenings at Millenium in New York. His idea was to start a similar low cost production co-op. Inspired by this suggestion, Sandra and I drew up a one sheet flyer printed in strident black on yellow. I have forgotten its exact wording, but in

general it exhorted filmmakers and others interested to meet at the offices of the Canadian Film Makers Distribution Centre in room 204 at Rochdale College. Sandra, who had worked on publicity for Cinecity and the Factory Theatre, got the meeting mentioned in Sid Adilman's column and on CHUM FM. I had a sizeable mailing list of filmmakers left from the festival and the sheet was sent out to them.

The Canadian Film Makers Distribution Centre had been set up by young filmmakers, among them Iain Ewing and Bob Fothergill. It had been in existence for about two years and was concerned only with distributing independent films. The centre's success in distribution made it clear that Toronto needed a production co-op.

About fifty people showed up at the first meeting, and we had to move it to the Rochdale library. I explained the basic idea that Sandra, Jim and I had had in calling the meeting and opened the floor for a discussion which went on for the next two years.

Looking back, it's easy to see how the temper of the times affected us. Participatory democracy was the most popular form of decision-making. Everyone had his say, at length, and often when the last had spoken the first was ready to talk again. Chairing those early meetings was a trying task. "Negative" opinions, no matter how realistic, were ill received. "Positive" or simply humorous ones would always go down well. The political bias of the members was markedly anti-establishment, if not revolutionary. I remember a long debate on whether or not we should be a strictly Marxist film co-op. The fact that most of us were students or recent graduates, and that almost none of us were above the poverty line added fuel to these sentiments. Much of our time was spent debating either extremely abstract questions, like the political controversy described above, or such mundane issues as whether we should buy a squawk box or have a member build one. The intensity of debate on questions large and small was equally fanatical.

The thing that stands out in my memory is that the future problems of the Co-op were so remarkably absent at that time. We debated long and hard about drawing up a constitution, but we never thought about its possible use if the Co-op were to disband. We received almost no funds from the government or any other source. Although there was ignorance or disdain for what we were trying to do on the part of some people, the Co-op was a success. People came every week, at least twenty, often thirty or more to talk and debate. After the first meeting we passed the hat and raised \$50.00 for future mailings. The CFMDC let us use a desk in their office, and we installed our own phone. After a few months we appointed a co-ordinator (Stuart Rosenberg) at the ridiculous salary of \$25 per week. He manned the office and kept the coffee going. The office became a drop-in centre for filmmakers. Two of the first members, Keith Lock and Jim Anderson, used borrowed equipment to put together a simple editing room. Bolex's and other film gear were brought and traded, rented and lent by word of mouth and notices posted on the notice-board. Announcements and articles appeared in our small, irregular but feisty newsletter, *Rushes*. Workshops

were started on an informal and low cost basis so that members could learn from one another and from experts like Richard Leiterman and Jock Brandeis. Evening screenings were held regularly to raise money, and once we bought an old Bell and Howell, films would be shown at the drop of a film can.

In short, the place was alive. You could stay there for a day and meet Michael Snow, Murray Markowitz or Mike Hirsch; Linda Beath, Michael Spencer, or Stan Brakhage; Jeremy Watney, David Peebles or Walter La-Costa.

There is more than a touch of nostalgia in this look at the past but there is also a point to be made: this life was what was important about the Co-op to me and to many others. Most of the people I've worked with on my own films, I met through the Co-op. It was a place that stood for something. You knew that if someone was a member, he or she was a low-budget, independent filmmaker. Many of us worked in the world of commercial film production as well, or hoped to, but the Co-op's sphere was what is sometimes called personal cinema.

There was from the beginning a feeling that the name Co-op implied that there would be co-operative film production. My own experience with that form of film production is that it is good in theory but difficult in practice. The Co-op did make a number of co-operative productions but the majority of films associated with it were in effect co-productions. The Co-op acted as a meeting place, office and post-production centre. It gave a discount on film processing. Crews were made up from Co-op members. However, in the end films were produced by one or two people. My feeling is that this was an efficient way of making films and as close to a true co-operative production as you would come in Toronto.

So far I have described how the Co-op worked in practice for its first three or four years. We were governed by an elected executive of ten members and a co-ordinator was employed to run the day-to-day operations. I have left out one enormously important influence on us: the government. Just about the time the Co-op got going, the first of a number of make-work programs was started: Opportunities For Youth,

to be followed by Local Initiatives Projects. They employed large numbers of people, had a high publicity profile, and most importantly, they came to a definite end. The government would not be left with a budding business demanding future financing.

The Co-op entered the OFY application process with gusto. Our attitude to the proposals required was basically "What should we say to get the most money." Our attitude to the budgets required was: "If we need five thousand, let's ask for ten." When we got money, our accounting was loose. Money was always spent on legitimate projects, but because it usually arrived late and in lump sums, money from one grant would cover expenditures made on another project. Eventually our accounting got better, but the underlying attitude never went away. Our "unorthodox" accounting did not come in for severe criticism because other OFY projects were even less organized than ours, and because most of our projects were successful. Besides making films, the Co-op helped the CFMDC host a summer-long festival of little shown Canadian films at the Poor Alex, in 1973.

Two of our members, George Csaba Koller and Agi Ibranyi-Kiss revived *Cinema Canada* at this time. The relationship of the three organizations, *Cinema Canada*, the CFMDC and the Co-op was very close in this period. Jerry McNabb was the Co-op's co-ordinator and was on the board of the CFMDC. As each organization grew, so did the others. The Co-op expanded its workshop program and became a useful half-way house for film school graduates trying to get a foothold in the film business.

Because of these successes, and because, in my opinion, our grantsmanship became better and better, we started to get more money from the Canada Council and the Ontario Arts Council. In 1974 we had a surplus at the end of the fiscal year and were able to buy some editing equipment and set up two small editing rooms. By this time we had left Rochdale — with regret, as they had been good to us — and were sharing space at 406 Jarvis Street with the CFMDC. This period was the high point of the Co-op, I think. We had many films working through the Co-op, for example *Rameau's Nephew...* by Michael Snow,

Dreamland by Kirwan Cox, **Nuclear Energy...** by Allan Goldstein, **Everything, Everywhere, Again, Alive** by Keith Lock, and many more. About 100 films were produced in association with the Co-op in this period. The two editing rooms were in constant use — they were a bargain at five dollars a day. Workshops, taught by members, were well attended each year. Our payroll totalled about \$7,000 and our rent about \$5,000 at this time.

To go into the problems of the next few years is depressing. It would be nice to be able to say that one person or policy was responsible for the collapse that followed, but that would be an oversimplification. Despite spending 4 years on the executive, the last spent solely trying to sort out the financial mess we ended up in, I still don't know why and how it happened.

I will simply try to review the facts as I saw them. First of all, we no longer had regular meetings; most of the issues we had argued about so hotly seemed settled. Co-operatives production was still discussed and attempted, but the direction the Co-op would take seemed fairly clear. We were a resource centre for low-budget independent filmmakers and a stepping stone for people trying to get into film production.

Sandra Gathercole had taken over as co-ordinator and had supervised the move from Rochdale to Jarvis Street. When Sandra resigned, to work with the Council of Canadian Film Makers, Bill Boyle was chosen as co-ordinator. The policies he followed in the next four years involved expansion of the Co-op in all areas. The workshops were expanded and the fees to attend them steeply raised. We moved from 406 Jarvis to a similar house next door, and then to much larger premises on Portland Street. Much new editing and sound equipment was acquired. Bill felt, as did most of the executive of the Co-op, that the Co-op should try to be self-sufficient; we needed to reduce our dependence on government grants. I believed that this should be done by reducing salaries and overhead. Bill on the other hand, thought that expansion of the Co-op would attract money from filmmakers. The filmmaking scene in Toronto now included several small production companies, made up of one or two filmmakers producing films



Frederik Manter in the days when the Co-op and Cinema Canada co-habited

for television or the NFB. The Co-op was adapted more and more to suit their needs. This led to a loss of support from the original core of members, the personal filmmakers.

Most of the policy-making of the Co-op was now initiated by Bill. The employees of the Co-op included a financial co-ordinator, a part-time secretary and a technical assistant. Some people on the executive argued against the expansion but there was no serious opposition to Bill's policies. They were successful; the building on Portland Street was renovated, there was new equipment. Above all, the grants were ever larger. General meetings now took place once a year. The 1977 meeting was held at the Chelsea Inn at no small expense. About 20 out of 200 paid members attended.

Unfortunately, the same deficit financing I described earlier was still practised, now with better bookkeeping and larger amounts. Money from one grant would be used to cover deficits from the last budget. The more

the budget expanded, the bigger the deficit grew. Finally things fell apart this year. Therein lies another story.

I intended this to be a personal history. I've tried to be unbiased, but inevitably things are presented as I saw them, as a participant. My feeling is that the Co-op ran on people. If they were there, the place worked. There were conflicts and friction, but things happened. When the Co-op became more commercial and professional, less "Mickey Mouse," when it became a bit like a small Film House, it lost the energy it used to have.

It may be that times have changed and there is no longer a place for what the Co-op was. A lawyer I talked to last year suggested that any idealistic, non-profit organization has a definite limited life span. I'm sure that there is still a need for the kind of place the Co-op used to be. I think that a similar organization will spring up in Toronto. I hope that the people who set it up will learn from the saga of the Toronto Film Makers Co-op.

a tentative analysis

by Bruce Elder



The basement screening room of the Canadian Film Makers Distribution Centre on Jarvis St.: 'good times centre'

The group of filmmakers who originally gathered at Rochdale College were a diverse group though for the most part, on the basis of their interests, they could be placed in one of three categories. Some wanted to found a Co-op for primarily political reasons. In their view, the Co-op's most important function would be to attempt to change those conditions which made the production and distribution of Canadian films, and particularly Canadian feature films, a virtual impossibility. The other groups were more concerned with establishing a production collective. But even between these two, there was what proved to be a serious split. One group was interested

in the production of documentaries and dramatic shorts with commercial appeal; the other in the production of "experimental" films of a more innovative character.

The fact that the Toronto Film Makers Co-op comprised three groups with such very different aspirations made the task of defining a single direction for the Co-op a very difficult one indeed. Essentially, the problem was never solved. Thus, in its first years, the Co-op divided its time and energies between political work, such as the preparation of briefs, writing reports for the media and contacting government officials, and work as a production collective.

The political activities of the Co-op were soon assumed by the Council of Canadian Film Makers which, because it had a much broader base of support, could deal with these issues much more effectively. Once the CCFC had been established, most of those who had been drawn to the Co-op because of their political concerns withdrew.

The relationship between the remaining groups, however, remained undefined. Over time, it became quite apparent that the two groups held very different ideals for the Co-op. The "experimental" filmmakers were, on the whole, committed to the mutual

sharing of skills on productions undertaken by individual filmmakers and to the building of a community sympathetic to alternative modes of filmmaking. The "commercial" filmmakers, on the other hand, were committed to collective production and to the establishment of a facility which would allow the chronically underfinanced beginning commercial filmmaker access to that sort of professional equipment required in the production of commercial films. And while both groups were committed to the exchange of skills, information and ideas, each of them



Bill Boyle (left) and Ron Evans from the Ontario Arts Council at the opening of the Co-op on Portland St.: 1973

had different ideas about the best way to accomplish this. Those wanting to get a foothold in the commercial industry wanted classes in basic filmmaking skills, while the "experimental" filmmakers preferred a combination of an informal system of screening/critique/discussion and more formal master classes designed not to provide basic skills but to enhance skills already possessed.

There is nothing in any of this that makes these two ambitions incompatible. Organizations harbouring equally divergent aspirations have been able to survive through efforts at mutual understanding and accommodation. In the case of the TFC, however, certain decisions brought these two ambitions into conflict. Perhaps the most important of these was the decision to acquire a substantial amount of professional

production equipment to be paid for, not through grants, but through rentals. Such equipment included two Steenbeck tables, a sound transfer and mixing facility and a Kudelski tape recorder. This decision meant that the Co-op had to embark on a decidedly more commercial course in order to pay for this equipment.

One point merits special comment here. One explanation that has been advanced for this course of action has been that it was dictated by the Canada Council's decision not to continue supporting the Co-op's increasing operating costs. This explanation seems to me unsatisfactory. From what I have been able to determine, this policy did not reflect any lack of desire on the part of the Council to continue supporting a filmmakers' co-operative in Toronto. Rather, it reflected the policy, appropriate in my view, to channel a greater portion of its funding into creative areas, such as production, master classes, and other activities of direct and immediate benefit to filmmakers, rather than the area of operating grants. The Co-op could very well

have developed programs in keeping with the spirit of this policy. Indeed, such programs would have led to much greater membership involvement than was characteristic of the Co-op's latter years.

This was not what the Co-op did, however. It embarked, instead, on an effort to establish revenue generating programs. These new programs significantly changed its character. Equipment that could not be paid for from rentals at rates "experimental" filmmakers could afford was purchased. In order to meet the costs of this equipment, the Co-op had to make great efforts to attract commercial filmmakers. As a result, the nature of the Co-op changed. It became more a loose alliance of small businesses than a collective of filmmakers.

Workshops, too, ceased to be a forum for the mutual exchange of skills and became instead rather grand affairs taught by leading "professional" filmmakers. As a result, they too had to have a broad appeal. Consequently, they ceased to serve the specialized needs of the innovative filmmaker. □

Chronology of the Toronto Film Makers Co-op

- 1971: Co-op founded at Rochdale College
First coordinator: Stuart Rosenberg
Second coordinator: Jim Murphy
Seed money of \$500 from Province of Ontario Council for the Arts (POCA)
A \$500 donation from Fin Quinn
- 1972: Third coordinator: Jerry McNabb
First grant from POCA \$1,500
First Co-op film as an Opportunities for Youth project
- 1973: Susan Sutherland, coordinator
Cinema Canada revived by George Csaba Koller and Agi Ibranyi-Kiss
Co-op collaborates with Canadian Film Makers Distribution Centre on the Canadian Film Festival at the Poor Alex
Sandra Gathercole, coordinator
Move to 406 Jarvis Street
- 1974: Bill Boyle, coordinator
Move to 404 Jarvis
- 1975: Move to 67 Portland Street
- 1976: Renovations of 67 Portland Street
- 1977: Renovations of additional portions of 67 Portland Street
Acquisition of mixing studio with Wintario grant
- 1978: Bill Boyle resigns as coordinator
Co-op dissolves with \$58,000 deficit.

two solitudes

the film as political actor

Two Solitudes was intended to rekindle the national debate. In fact, it was greeted with a good deal of indifference. Below, Doug Issac gives us his analysis, situating the film in a political context. He explores to what degree current political biases have colored the film and questions whether this adaptation is true to the spirit of the Hugh MacLennan novel.

by Doug Isaacs



The real actors: Raymond Cloutier, Stephen Rosenberg, Mary Pirie, Jean-Pierre Aumont and Gloria Carlin

First films from Canadian directors should be greeted with an open, "Cinemascope" frame of mind. Their importance obviously lies not so much in how good the films are, but that they were made at all, that they have received distribution. And when a Canadian literary work is the source for that first film, each work can only gain from the other. Already the book **Two Solitudes** has been reissued, promotional stills from the film relegated to the back cover.

For several reasons, however, this first film can't be approached objectively:

The producers have cast the film as a political actor. To discuss it, they have said, will help keep this country together. Promotional hype aside, it seems they have forgotten the last pop-cultural happening to create solidarity, to drive the Canadian masses into the streets, was Rocket Richard's mid-fifties suspension from Stanley Cup playoffs. Even the stylish exposé, **Les Ordres**, and the didactic experiment, **Action**, couldn't shake sensibilities shackled up in suburbia with the status quo.

This film, too, is more than the adaptation of a novel: it is the dramatization of a socio-political view of Canada already woven into the tattered tapestry of the country's common consciousness. We see the film not openly, but with a personal bias or even prejudice. (The filmmakers, ironically, were in much the same position as Borges' twentieth century Spaniard who wrote **Don Quixote** word for word from inspiration.) Indeed, the concept of "two solitudes" has now the weight of historical truth, the implication being that contemporary Canadians have no responsibility for its existence. Without a radicalization of sensibilities, this notion is about as easy to change as the space between sprocket holes.

Finally, the referendum is approaching in Quebec, its terms of reference clouded on one hand by an "economic crisis" (one wonders if not intentionally), and on the other hand by the Parti Québécois' frantic search for a wording of the question which will appear acceptable to all sides.

Concerned Canadians are searching their culture and its products — such as this film — for understanding and clarification.

Any discussion of the **Two Solitudes** film must then underline the current political biases and how these — intentionally or not — may have colored the adaptation. At issue here is not where the plots diverge, but whether, to use Bazin's phrase, the film "restores the essence and spirit" of the novel, which was less propagandist than it was an impassioned study.

For our poetical purposes, the history of Canadian political film can be illustrated by the National Film Board's changing role. During the war the mandate was overtly propagandist. Since then it has evolved into a subtler perpetuation of the myth that despite our differences as groups or individuals the status-quo is good, albeit with a nudge left. Society in the sixties was resilient enough to absorb the few departures from this norm. Where radicalization may have occurred, among the Francophones, the cinematic sensitization of Quebecers was apparently fostered by the Board. But in controlling funds and distribution, what could have been an explosion was reduced to a few sparks. Nevertheless, freedom of

expression seemed to be offered. Is this same "freedom of expression" also part of the **Two Solitudes** film?

The plot, at least, from which the politics of this film must be exhumed is reasonably faithful to the first half of the novel. Both are constructed around the efforts of J.C. Tallard (Jean Pierre Aumont) to bring industry to rural St. Marc, a fictionalized riding he represents federally. Although he has used "all his influence" to introduce electricity — read "progress," always a moral good in bourgeois mythology — industrialization is an idea implanted by Huntley McQueen (Stacy Keach). He is an Iago-like figure and the type of caricatured capitalist who would warm even the cold dialectic valves of Brecht's heart. McQueen induces Tallard to take all the risks, use his political influence, and raise start up capital by mortgaging the land handed down through Tallard's family since French colonial days.

Obstacles in the film are many: Father Beaubien (Claude Jutra) exudes a hint of Rabelaisian comportment and skepticism which, in the book, might better be described as hypocrisy despite devotion. Tallard's son Marius (Raymond Cloutier) is against all that his father supports, including industrialization, conscription, and Tallard's second wife Kathleen (Gloria Carlin, Chetwynd's wife in "real life") and amidst these relationships, McQueen uses the economic uncertainties of World War I to manipulate Tallard.

Also mediating amongst these characters in both film and novel is Capt. John Yardley. He has retired from the sea and is a newly installed Anglophone in St. Marc, an anathema to Beaubien, instant confidant of Tallard and father of Janet Metheun (Mary Pirie), a chinless, prudish, Victorian dogooder and bigot.

Names in novel and film may be the same, the situations may be similar. But the drama under discussion here is not one of comparing suspenses and similarities. Rather it is a drama of adaptation. What is "exciting" here is how the differences between book and film reflect political biases and what can be read from them.

The novel is organized into generally short, temporally successive or simultaneous chapters, a structure well suited to conventional film and duplicated here. In the film fade-outs are employed frequently between "scenes," and the black-outs are used for filmic, self-referring "jokes." In one instance a horse which has disappeared in the distance whinnies or laughs from very close by; in another, when McQueen evilly predicts Tallard's demise directly to the audience, the screen image dies, turns black. These devices may seem trivial, but are considered cinematically radical; they break-up filmic continuity, and encourage distancing. They could be clues to a directorial, political strategy.

Each novel chapter also centers around a single character, the events or relationship represented through his or her point of view. Multiple perspectives can emphasize social realities in both novels and films and deter the viewer/reader from identifying with a single character. But Chetwynd rejects this tactic; there is one viewpoint, that of the director. When sequences do deal with only one character, identification with that character seems to be encouraged — a reinforcement of bourgeois cinematic values. So it seems the director is uncertain whether he should be radical or conventional.

The novel at times seems to be informed by filmic conventions providing ease of adaptation, and these were used. Rather than using stream of consciousness, MacLennan relies



Last minute touch-up before the camera rolls

on descriptions of gestures, postures, movements and illuminating passages on light to convey unsummarized feelings. In film, as Bazin has noted, we must proceed on the behaviourist proposition that outer actions reveal inner emotions. But in these days of Berne et al, complete inventories of gestures are publicized for use in hiding true states of mind. This would tend to invalidate the direct transfer of gestures from book to film.

MacLennan exhaustively details each character's past. Not only is this necessary, since his characters are acting out proof of his historical thesis, but it also provides much cherished psychological motivations which are, in effect, excuses for abdication of personal responsibility. This is practically self-parodied in the case of Marius who, in the book, is confined to a Freudian bird cage worthy of a young Hitler in its sexual allusions, oedipal overtones and inferiority complex. The book was published in 1945; consequently, this confusion of nationalism with fascism was understandable (but hardly so today despite the shrill efforts of some media people). On screen the obvious signs have been preserved — straight black hair, diminutive stature and demagogic speech — but Marius is perceived more as a parody of today's young Quebec radical than yesterday's fascist. In the book he is being manipulated by a power group, nowhere mentioned in the film.

Reliance on the past for characterization presents problems for accurately filmed adaptations. Bluestone, in *Novels into*

Film, articulates the obvious: "Where the novel discourses, the film must picture." Then, importantly, he adds: "The film, by arranging externals **signs**... can lead us to infer thought." Infer is the operative word and, as illustrated by Marius, how these signs are arranged, how they lead to inferences different from what the book outlines explicitly, reveal the viewer's political biases, or the director's propagandist intentions.

Plunging into the murky waters below the surface of the film, the opening and closing sequences appear to be where Chetwynd blatantly or bleatingly propagandizes directly to the audience — something beneath MacLennan's standards. For example, a World War I newsreel of conscripts heading for England opens the film. Although its scratched and grainy texture leads a documentary authenticity both to the political climate of the era that the film attempts to recreate and to the novel's historical foundation, the newsreel ends with the question: Will Quebec become another Ireland? A nice touch, rather like selling burglar alarms by quoting rising crime statistics. The question dives across the decades into the deepest fears of today's most complacent Anglophone. Just as today's Irish violence is due to problems unsolved since World War I, so could violence in Quebec erupt today. (Like all good propaganda, it emphasizes the similarities where advantageous and blurs the differences, including the centuries of long and bloody oppression of the Irish.)

Heard from off-screen is an "I hope not," a reply no doubt echoed prayerfully by the audience. The camera reverse dollies, then pans around the furnishings of the Prime Minister's office, circa 1917. It is the PM who has spoken. Tallard then, as party leader in Quebec (but not so in the novel) signs a document supporting conscription, then a contentious issue in Quebec but now just about everywhere. Since this signing leads to melodramatic complications and even his death, it seems in retrospect that political compromise was morally, if not socially, deplorable. In the book, Tallard's support of the measure was an individualistic gesture, that isolated him from his party and alienated him from his parishoners. As with industry, what he does in politics is for "the peoples' own good"; he can impose his will self-righteously — another bourgeois notion.

Political biases are again revealed in the last shot. Up to that point, the film as a whole, has elements of classical tragedy: the fall of a man of high status, the attainment of self-awareness. But as in all tragedy the line between it and irony is very fine. With the last shot, an almost high camp, political plea direct to the audience, the film leaps into the ironic camp. In a medium close-up filling the screen with widow's black, Kathleen raises her veil to reveal her tear-stained face, then recites what are apparently the lines from Rilke prefacing MacLennan's book:

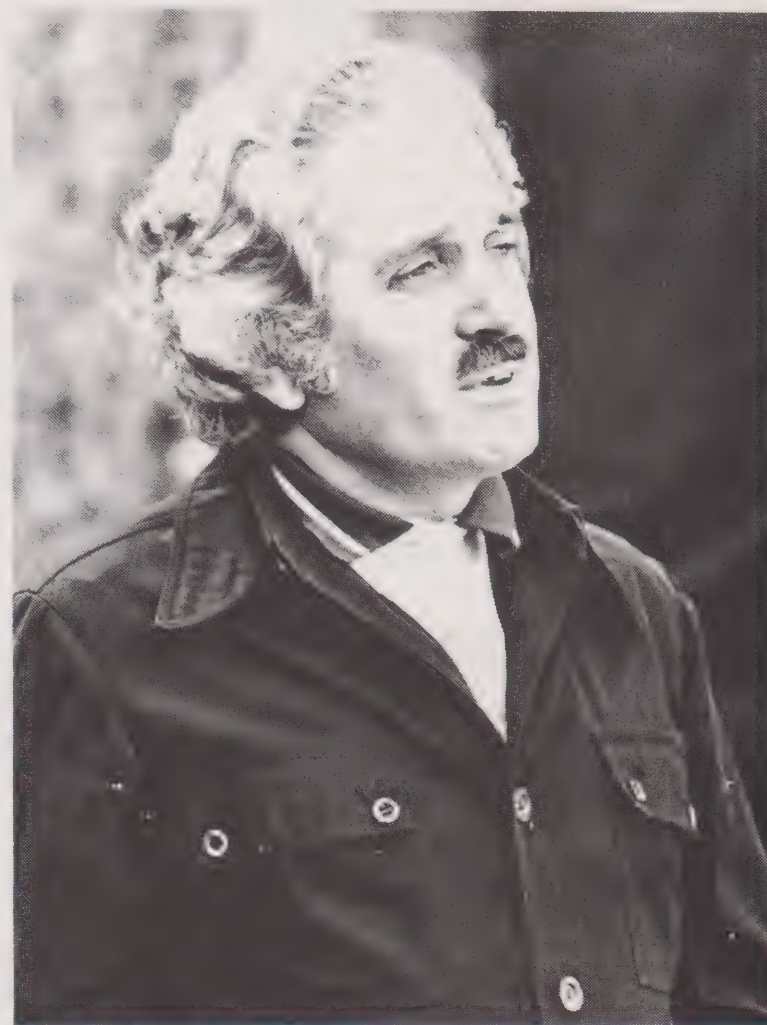
"Love consists in this,
that two solitudes protect,
and touch, and greet each other..."

These are fine Christian-liberal sentiments for the lovers in the audience and for the art-and-life dichotomy once torturing Rilke. But, as illustrated in Tallard's example, good bourgeois intentions and their manifestations are not adequate in the context of political oppression. Should the shot be read seriously, then it would contradict Beaubien's (or is it Jutra's?) cynical delivery during the funeral of the faith, hope and charity remedy for all evil — something the book-Beaubien would never do. Then, reading this last shot ironically amidst the tears, the film becomes consistent. This inadvertently ironic treatment of a national myth would certainly tend to undermine it. Or it would — except for Capt. John Yardley, the archetypal liberal patriarch.

Yardley seems to have stepped before the camera from the pages of the book, bringing his background, his mannerisms and the humanism which informs them all. In the pages he left only his Presbyterianism, his rudimentary level of French (today described on employment forms as "good/bien") and his wooden leg. As a stereotypical liberal, his actions serve as demonstrations of Rilke's sentiments. In the film, Yardley's wisdom derives from worldly experience. When berating his daughter Janet, then slapping her for snitching on Marius to the "press gang," he makes his political manifesto: that when at sea one had only his mates to count on, and they had only each other. (Even with all this love, we are still all at sea!) Yardley moves easily from club, to farm, to chateau; he's a playmate to all children and the social consciousness of soldiers just back from war. In the book he himself was maimed in battle, and, it can be suggested here, that the continued existence of war just might invalidate the kind of liberal humanism he stands for. To have depicted him in the film as lame would have impeded his symbolically all important ease of movement, while as a filmic sign the wooden leg would have obscured his role.



James Shavick, producer



Harry Gulkin, producer

photo: Lois Siegel

photo: Lois Siegel

Yardley's liberalism is the quality McQueen and Tallard lack. Unlike them, as a result, Yardley moves from one solitude to the other, mediates between them, and because of his good intentions is as much at home in one as the other — a virtual impossibility then as it is now. Of all characters in the film he fares the best. The socio-political inference to be drawn seems to be that the two solitudes would dissolve if only we followed his example or listened to those amongst us who most resemble him — more political advice. As in the book, he is lovable; this in a political atmosphere of oppression is dangerous indeed.

In the tendency to irony and the obvious directoral didacticism in Yardley's example, the film demonstrates a political flip-flop, over dignified if called dialectic. The drama, as mentioned earlier, is one of adaptation. In contrast to the film, the book is consistent in its liberal-humanistic bias.

Further ambiguity is raised by the characterization of McQueen. In a narrative context he is unbelievable; Keach plays him flat, opaque in the manner preferred by Brecht. There is no adequately explained reason for McQueen to do what he does. The viewer can attribute McQueen's evil to sheer villainy or can rationalize it by thinking that that is the usual behavior of capitalist, war profiteers, with Presbyterian purity and insidious ambitions — the portrait MacLennan drew with venom.

But attempts in the film to add psychological complexity by having McQueen talk with his mother's portrait are embarrassing to watch. They seem to have been taken from MacKenzie King's diaries and are the adaptive overkill of what MacLennan mentions only as the mother-inspired drive to succeed, typical of many power-hungry men. But when McQueen, his back to us as it often is, is dictating a memo and wheels around in his chair to face the camera (is he staring at us?) and says all managers at the new factory will speak English, his grin is purely sinister and only that. This lack of depth in character, this caricature to rival George Groc's cartoons, is generally an asset rather than a liability when Brechtian politicization is the aim. In accepting McQueen's inadequately explained actions, in being forced to subconsciously rationalize them, the viewer becomes aware of the politics filtering his/her own perceptions — in this case what Marcuse calls internalized capitalist aggression, hardly part of the novel. This world view perpetuates and imposes itself not only in the mind, but in political oppression, not the least of which is the oppression of the Quebecois.

Much the same can be said of the cardinal's characterization. His association with McQueen, as they conspire behind Tallard's back (and always off-screen) to squeeze him out of the factory, is more than business. Both are caricatures, both are visually scarred, and the cardinal's resemblance to cinema's rogue's gallery of caped vampires is no mere coincidence. At moments he even resembles portraits of Richelieu, whose Machiavellian machinations differ from the cardinal's only in magnitude, not in kind.

This reading of history — that Quebec's current political climate is due to the evolution of a capitalist-church conspiracy for power — is as much in agreement with the novel as with a similar thesis proposed in Robin Spry's film *Action*. What is implicit, it seems, is that the little guy has no personal responsibility in all this, an issue demolished with a much smaller budget and more consistent form and style in Michel Brault's *Les Ordres*.

Form can work against political and emotional preconceptions (as Godard so well illustrates), because it can be considered part of the political context in which a cultural artifact must be viewed. Like so many Canadian novelists, MacLennan indulges in landscape sketches for, as another myth would have it, survival on the land has shaped the Canadian consciousness. Dollying and crane shots might be analogous to long descriptive passages and they abound in the film. The camera glides and sweeps through space with the fluidity of a Guy Lafleur, ending frequently in cuts to close-ups emotionally equivalent to a slapshot. One 360 pan of the cardinal's office extends time, builds suspense and calls attention to the ascetic furnishings, hardly in keeping with his underlying greed. Several times the camera rises to conclude a sequence, diminishing the foreground characters in relation to the landscape. At other times it zig-zags from the sky like a falling leaf. These movements appear gratuitous, working against the content and are excessive demonstrations of technical virtuosity. To use Brecht's phrase, the audience is either "distanced" or turned off.

The many close-ups are obtrusive, too. Conventionally, they encourage identification and are intended to reveal deep, emotional insights. Thus, they might be expected to represent the lyrical moments scattered throughout the novel. However, these are frequently forbidding close-ups of caricatures, and how can one identify with a caricature, except by being one, by being moved by the same forces that move the character? We may identify with Yardley, but even Tallard, in one close-up during the hunt, resembles more a male fashion model from Holt Renfrew, than a tragic figure. Again, so to speak, inadvertent irony has reared its head. This is especially obvious in the two-shot close-ups of Kathleen and Tallard, when she tells him she loves him — now that he's taking her out of the country after eight years. This shot is intercut three times, each time from a slightly different angle. She is manifestly insincere throughout, her open eyes staring past him to some off-screen space. Although her insincerity is incompatible with the film portrait, it does reflect her frustration and the ensuing affair laid out in the novel.

Bazin has written of the "environment of a film." The environment around *Two Solitudes* is created by its big budget, its setting in the past, and its immediacy owing to the existing political climate. Moreover, its source was a classic, Canadian novel. Such an environment would create an ex-

TWO SOLITUDES

d. Lionel Chetwynd, asst. d. Mirelle Goulet, sc. Lionel Chetwynd, adapt. adapted from Hugh MacLennan's novel, ph. René Verzier, ed. Ralph Brunjes, cfc, sd. mix David Appleby, Gary Bourgeois, sd. ed. Ken Heeley-Ray, sd. rec. Richard Lightstone, a.d. Vianney Gauthier, m. composed by Maurice Jarre, m.d. Maurice Jarre, cost. Louise Jobin, l.p. Stacy Keach, Jean-Pierre Aumont, Gloria Carlin, Chris Wiggins, Mary Pirie, Claude Jutra, Raymond Cloutier, Jean-Louis Roux, Budd Knapp, exec. p. David Perlmutter, Paul Berman, A. Michael Gilbert, p. Harry Gulkin, James Shavick, assoc. p. Mychele Boudrias, p.c. Two Solitudes Film Corporation, (year) 1978, col. 35mm, running time 117 min., dist. New World-Mutual Pictures of Canada.

pectancy for at least a melodrama with political overtones, or, at most, a political drama with the power of **Sacco and Vanzetti** (which also used newsreel footage). But when Father Beaubien drives Tallard from the church, then switches into French (without subtitles) it is an unequivocal "distancing device" not used in the novel but cinematically and probably most effective in those places where they say, "Quebec? Let her go." The simple environment is thus transformed, and the film proclaims its alignment with more radical films in which cause and effect, pathos and comedy, are rejected as play-things of the bourgeois cinema.

Some aspects common to anti-bourgeois cinema have been tentatively identified, or, more precisely, imposed upon the film through a narrow reading of it. These include distinctly separate tableaux, the caricatures, the gratuitous distancing camera movements and use of language. We could go on, searching in chaos for order. All this is mitigated against by the environment of the film, and by the portrayal of Yardley and its overbearing faithfulness to the book.

If **Two Solitudes** seems to be a film unable to make up its mind, and if it hasn't created a third solitude in its audience, then it is not being too generous to say that the uncertainty it expresses is a fair reflection of the English Canadian, political perception.

However, since the film was based on only the first half of the novel, could it be that a sequel is in the offing? If that is the case then the capitalist poilitics of the film become very clear and the film is as much a caricature of exploitation as is McQueen. □

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Energy—FUSION: THE ULTIMATE FIRE—BFA Educational Media (Jim Veilleux)

Health and Physical Education—MIRACLE OF LIFE—Pyramid Films (Cine-Science—Tokyo)

Mathematics and Science—THE WORLD OF THE DIVING SPIDER—AIMS Instructional Media Services

Social Sciences—PACIFIC ISLAND LIFE-FISHING—International Film Foundation

Student Productions—EL DORADO—W. O'Neal Nordlinger

Teacher Education—MOVEMENT EDUCATION—AIMS Instructional Media Services

Corporate Communications—CHOKING: TO SAVE A LIFE—Encyclopaedia Britannica Educational Corp.

Career Education—ART IN AMERICA—Handel Film Corp.

Best Elementary—WONDERS IN A COUNTRY STREAM—Churchill Films

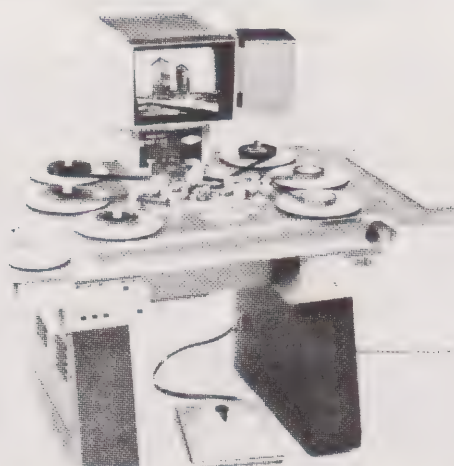
Best Secondary—THE PHONE CALL—Brigham Young University

Best of Festival—PORTRAIT OF GRANDPA DOC—Phoenix Films (For info. on how to obtain these films, contact the Festival office.)

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A NEW METHOD FOR RECORDING TELEVISION PROGRAMS ON BLACK AND WHITE FILM

One of the most important advantages of videotape, we are told, is that it can be erased and reused many times. It turns out in practice that there is a considerable reluctance to erase original recordings of television programs, and in many broadcasting stations, huge videotape collections have accumulated. The big reels of 2-in. videotape take up a great deal of storage space, and the value of the tape itself in storage can easily add up to hundreds of thousands of dollars.

At Nippon EVR Ltd. in Hiroshima, Japan, the possibilities for storing color television programs on black-and-white film, using the electronic video recording (EVR) process have been investigated. A paper in the January 1978 issue of SMPTE Journal gives a detailed account of the work that has been done there.

The EVR process, developed by Dr. Peter Goldmark at CBS Laboratories, Stanford, Conn., was announced in 1970, with much fanfare, as the answer to the economical mass production of prerecorded programs for playback into television receivers. It was said at the time to be truly a visual counterpart of the long-playing phonograph record. Plagued by technical problems, EVR was abandoned two or three years later, but now the process is being revived in Japan for a different purpose — the permanent preservation of color television programs, as an alternative to the storage of videotape recordings.

*Long time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross is the author of two books, **Television Film Engineering** and **Color Film for Color Television**, has won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers, and is presently Chairman of the SMPTE Board of Editors.*

The EVR process was described by Dr. Goldmark in a paper in the August 1970 issue of SMPTE Journal. The recorded programs were stored on a special photographic base 8.75 mm. wide, in cartridges 7 ins. in diameter and half an inch thick, with a running time of 25 mins. in an optical/electronic player giving an RF signal output. The intention was to mass-produce the cartridges from film masters made in an electron beam recorder at a central processing station. Each frame in the film consisted of two separate images, side by side across the width, one half being a black-and-white picture representing the luminance portion of the video signal, while the other half of the frame contained the color information in non-recognizable coded form.

In the more recent paper from Nippon EVR Ltd. the authors assess the various methods that have been used to record television programs.

Two-inch videotape has the advantage that the color signals are recorded with high fidelity and color films can be transferred easily to the tape through a telecine machine. But videotape is bulky in storage and access is not easy.

Color motion picture film has the advantage that many original programs are in this internationally compatible form, but the transfer of color television signals from videotape to film at high fidelity is difficult and costly.

At one time kinescope recording was used extensively in television production centres, but adequate resolution, tonal scale and signal-to-noise ratio were difficult to maintain, due both to the color film itself and the transfer process. Besides, there is the inherent problem with color film that it tends to fade and deteriorate in storage.

The Image Transform system, in which the R, G and B signals are recorded on three black-and-white films is also mentioned in the paper. This method gives permanence, but the separation masters are bulky and the process is too expensive for general use.

The EVR process, suitably modified and improved, has been found by Nippon EVR Ltd. to give excellent results. A chart accompanying the paper compares the performance of seven different video recording methods, in nine different parameters. The modified system that has been developed by Nippon EVR Ltd. has been rated "good" in seven respects, and fair in only one. A high fidelity playback system to recover the color video signals at high fidelity still has to be developed.

The material for making the master negative has a silver halide emulsion and an electro-conductive carbon backing. The print film, also with a silver emulsion, has magnetic stripes on both edges, with a row of narrow perforations in the centre of the film between each pair of images, called sync windows. The picture (luminance) half of each frame is 3.125 by 2.335mm. in size, considerably smaller than the picture frames in Super 8 film.

This experimental work showed that the process gives adequate resolution and frequency response for recording and regenerating color television signals without sacrificing signal-to-noise if the EVR player could reproduce the recorded signals on the film. Work is proceeding at NHK Research Laboratories in Tokyo on the design of a laser flying spot scanner for 8.75 mm. black-and-white film, utilizing a He-Ne laser and rotating mirror. That work is also directed towards preserving color television signals on film, but

the system being used is different than EVR. Other investigators in Japan have been testing an EVR player with linear array sensors in an optical system, as reported during a national conference of the Institute of Television Engineers in Japan.

In the EVR system the film is driven continuously by a capstan, giving much better wear resistance than conventional intermittent film driving methods. Improvements in EVR players include electronic anti-jitter and anti-weave circuits. Coded images printed on the film enable servo-control mechanisms in the player to reduce vertical jitter to a virtually imperceptible level. Weave caused by errors in film slitting and the player transport mechanism can be eliminated in a similar manner from an anti-weave code printed on the film.

In the early days of television broadcasting, when all programs were in monochrome, millions of feet of black-and-white film were used to make kinescope recordings. In spite of the most strenuous efforts to improve the process, kinescope recording gave results that were far from satisfactory. But it was not until the invention of videotape that an alternative recording method became available. The improvement was so great that the playback of even the earliest videotape recordings could scarcely be distinguished from the original television camera pictures. Almost at once, kinescope recording was abandoned.

But then there began to be a demand for copies on film of videotape recordings, and the old kinescope recording process was revived — but now updated to record the pictures on color film. Still the old problems that plagued the black-and-white process from the beginning had not been eliminated. John Lowry, who had worked at CBC in Toronto in various capacities, set out to develop a greatly improved film recording process known as Image Transform. The main purpose was to produce motion pictures of large screen theatrical quality from videotape recordings.

The Image Transfer process has been highly successful for the purpose intended, but it is quite costly, and not readily adaptable for general use as a

storage medium for television programs.

Over the years since television broadcasting started, some people in the industry have been insisting that it should be possible to develop a film recording process that would give pictures and sound in playback equal to 2-in. quadruplex videotape recordings. A successful black-and-white film recording process on 8.75mm. film would, at one stroke, release millions of feet of valuable videotape for re-use; provide a universally interchangeable recording medium, and make available a low cost, compact and permanent means for storing television programs.

(John Lowry was awarded the Agfa-Gevaert gold medal at the recent SMPTE technical conference in Los Angeles for significant improvements at the interface between motion picture film and television imaging systems.) □

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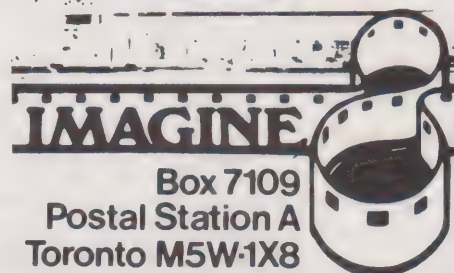
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FILM REVIEWS

Les Rose's THREE CARD MONTE

d. Les Rose, asst. d. Tony Hill, sc. Richard Gabourie, ph. Henri Finks, ed. Ron Wisman, sd. Peter Burgess, Paul Coombe, m. Paul Zaza, Jim Caverhill, l.p. Richard Gabourie, Christopher Langevin, Tony Sheer, John Rutter, Cathy Mankle, Sean McCaan, Lynne Cavanagh, Valerie Warburton, Jim Caverhill, Ross Cotterhill, exec. p. Richard Gabourie, p. Ron Iveson, p.c. Regent-hall Film Productions, (year) 1977, col. 16mm blown-up to 35mm, running time 91 minutes, dist. Ambassador Films.

Unlike most of those Canadian films which have enshrined the loser as hero (or vice versa), Les Rose begins this, his first feature production, on a rather more optimistic tone. When Busher (Richard Gabourie) is introduced, he is riding into a typical southern Ontario town on a bus, with the tools of his trade — a deck of cards in his hand, a Racing Form on his lap, and his pool cue at his side. He is a hustler, and an aging one at that, but the first impression one gets of him is that of a kindly entertainer, as he holds a little girl entranced with a game of Three Card Monte ("the oldest scam in the world"). That Busher is a kindhearted and sentimental guy is evident, for as he leaves the bus, he turns back and gives the child a card with a five dollar bill taped to it.

For a while Rose and Gabourie (who also wrote the script), maintain a light note. Busher quickly relieves two rather dense garage mechanics, Ryan and Walker (Tony Sheer and John Rutter), of their money and their customized car with a dazzling display of pool that mightily impresses an 11 year old hanger on at the poolhall named Toby (Christopher Langevin). Although he is at first reluctant, Busher lets the boy, who is running away

from the Children's Aid, tag along with him after Toby saves him from a beating at the hands of the two disgruntled hicks. From then on they are partners. In quick succession they fleece a used car salesman of a vehicle, bamboozle a truck driver in a rigged crap game, win big at the racetrack and pick up two stranded hitchhikers, Nicki and Clorissa (Lynne Cavanagh and Valerie Warburton). Busher finds that the boy's plucky attitude seems to bring him luck while Toby is a father figure he can look up to.

Had the film remained on this level, it might have been a fair variation on themes that Peter Bogdanovich had explored in *Paper Moon* or Mark Rydell in *The Reivers*. This appears to be the way in which Rose was taking the film. Gabourie, however, seems to have had other ideas. He chooses, perhaps naturally, to concentrate on developing Busher, and as he does, the character becomes somewhat less attractive than he initially was. His vanity increases with the size of his bankroll, and leads him to see himself as a ladies' man. With simple minded machismo he picks up a girl with a line that even young Toby sees through, and then falls asleep on top of her before he can make love. He sprinkles his conversation with lines that sound like they come from Mickey Spillane or some other tired tough guy — ("If you want a story, go to a library"). In his more maudlin moments, though, Busher realizes just what an anachronism he is. "My style," he says, "went out with porkpie hats and '56 Chevys." Gabourie has enough natural bluff to make this kind of acting work for Busher, but it means that he leaves the other characters floundering.

Although Les Rose tries to pick up some of this slack, the impetus of the film slows considerably when Gabourie is off screen. Tony Sheer and John Rutter play the two mechanics as a twisted cross between an Abbott and Costello routine and Harvey Keitel and Robert DeNiro's fights in *Mean Streets*.

This only works in one sequence, where Ryan tries to kick down the door to Busher's room, but merely puts his foot through it. ("Now we'll probably hafta pay for the f..... door," says Walker.) Elsewhere, the antics of these two seem silly at best, useless at worst. The two girls don't advance far from being stereotypes either. Valerie Warburton's Clorissa is the "tramp" — she takes Busher's money and leaves with a slick barroom musician (Jim Claverhill, who also sings the background songs). Lynne Cavanagh's Nicki, on the other hand is equally cardboard as the "good" girl who sticks by Busher and Toby and is rewarded with a train ticket to Winnipeg (!)

Where the film really fails, however, is in the treatment of Toby. In order to make this kind of adult-child relationship work, it would have been necessary to develop both characters to an equal degree or at least make them both interesting. One thinks here more of the interaction between Ellen Burstyn and Alfred Lutter in *Alice Doesn't Live Here Anymore* rather than the better known pairing of Ryan and Tatum O'Neal as an example of how this works. Rose and Gabourie do not seem to be interested in this, however, which leaves Christopher Langevin in something of a vacuum. He is notably hesitant in his acting, with only one scene, with Lynne Cavanagh, to show what he can do. His scenes with Gabourie never have much depth. This makes the rather forced happy ending seem ridiculous and artificial.

Perhaps the real problem with the unevenness of *Three Card Monte* lies, as usual, with the chronic undercapitalization that is all too characteristic of our feature films. If the \$167,000 budget for *Outrageous* was regarded as ludicrous, the budget for this film, \$100,000 is nothing short of absurd, considering that it was shot in 35 days, almost no location being used more than once. While it is true that money can not save a bad production, the lack of it can hinder a good one. These

FILM REVIEWS

economies meant that Rose could not afford to retake scenes to any great degree, to use a more expensive color stock of film, or to help the most inexperienced of the cast (Langevin) with his acting.

This should not, however, negate the fact that *Three Card Monte* is something of an achievement, especially for Richard Gabourie. Against all odds he fought for his project, developed it with Ron Iveson, convinced the initially skeptical Les Rose to direct it, and then went out and personally sold it to a distributor. This kind of energy and dedication richly merits the recognition which he received at

the Canadian Film Awards ceremony, where he was given both the Best Actor and the Wendy Michener Awards. Although *Three Card Monte* is less than a success, (though three weeks at Toronto's Imperial Theatre is by no means a failure), it is noteworthy for what it promises for the future. The Canadian film community can never have enough of people like Ron Iveson and Les Rose who are willing to take risks like this, and it especially needs people like Richard Gabourie who not only believe in their films but have the hustle to go out and sell them as well.

J. Paul Costabile

SHORT FILM REVIEWS

A.M. KLEIN: THE POET AS LANDSCAPE

d. David Kaufman, asst. d. David Hillel, sc. David Kaufman, Usher Caplan, ph. Rodney Charters, ph. research Anne Epstein, ed. Stephen Lawrence, sd. Don Book, John Gundy, Brent Haliskie, David Appleby, sd. ed. David Appleby, sd. rec. Don Book, John Gundy, Brent Haliskie, m. Cynthia Moseley, Albert Kussin, Lyndamae Harris, l.p. the off-screen voice of A.M. Klein as interpreted by Earl Pennington and on-screen narration by David Lewis, Sophie Lewis, Irving Layton, Leon Edel, Max Garmaise, David Rome, Colman Klein, Ruth Wisse, p. David Kaufman, asst. p. Patrick Masterson, p.c. David Kaufman Photography (Toronto), 1977, col. 16 mm, running time 58 minutes, dist. Marlin Motion Pictures

It's a rare but real pleasure to be 'knocked out' by somebody's first film. David Kaufman's documentary on the Canadian poet A.M. Klein is a stunning work, with none of the weaknesses usually noticeable in novice films. In fact, *A. M. Klein: The Poet As Landscape* could rank with some of the work of Donald Brittain, the veteran Canadian documentarist. Kaufman reveals a si-



A.M. Klein enjoying a day out on the Mountain

milar painstaking attention to subtle details in the soundtrack, the same respect for the poetic potential within a voice-over narration, and an eye for visuals which work in counterpoint to words. His integration of Klein's poetry within the narration makes for a smooth flow from exposition to quotation, avoiding that jarring sense of a poem's insertion into material of a very different style. Partly, this is achieved by the use of Earl Pennington as the reader for the narration, but more precisely it is the result of fine writing in the script and a feel for the nuances of language. As

well, the film is visually rich in religious symbolism, conveying the uniquely Catholic and Jewish neighborhoods which made up Klein's Montreal.

Klein was a product of the St. Urbain Street milieu - a Jew writing in English about the concerns of his people, against the background of French Canadian Catholicism. He deeply understood the sense of community and ritual so important to both groups, and his poetry connects them in a common landscape. It is perhaps for this reason that David Lewis, the former NDP leader, calls Klein "the archetype Canadian." His work reconciled seeming differences among people, finding common ground in their daily rituals, traditions, and deep cultural roots. Interviews with other friends and colleagues, including Mrs. Sophie Lewis, the poet Irving Layton, Ruth Wisse, and writer Leon Edel, explore the passion for literature and compassion for humanity which characterized this man for whom "poetry came like breathing." A major figure in the Canadian and international literary scene during the 1930s and 1940s, Klein was also a lawyer, journalist, community leader, and family man. Kaufman's selection of poetic excerpts, old photographs, and interviews creates layers of a personality thoroughly at ease with the most seemingly diverse strains of life and letters, from Talmudic scholarship to the avant-garde writing of James Joyce.

But central to Klein's life and at the structural center of this film is the Holocaust of World War II. Using rare archival photographs, the filmmakers have constructed a devastating sequence of stills from Nazi rallies, European ghettos, concentration camps, and wartime destruction. Placed at mid-point in the film, the sequence effectively conveys the impact which this war had upon A.M. Klein. He never fully recovered from it and, in the words of his son Colman Klein, was simply "not prepared for the evil and destructive world" which had emerged so horrifyingly during this period in history. A nervous breakdown in 1954 marked a kind of "non-physical suicide," as well as the termination of his writing career. The man who was "the voice of Canadian Jewry" and

"the eternal idealist" remained virtually silent, communicating only with family members, until his death in 1972.

Yet even with the tragic events of these later years, **A. M. Klein: The Poet As Landscape** is a powerful affirmation of life and an eloquent portrait of a poet who cared so deeply about people and community. This film deserves, and will surely receive, wide exposure. The thorough research, excellent craftsmanship, and passionate commitment which created it have made this documentary an extremely memorable and moving experience, unique among current filmmaking efforts.

Joyce Nelson

NICOLINA

d. Rebecca Yates & Glen Saltzman, sc. Marc Rosen, ph. Mark Irwin, ed. David Leach, sd. Brian Day, sd. ed. David Leach, lp. Johanne Hinterseer, Rosalia Maggio, Antonis Michailides, Demetreus Anastakis, p. Rebecca Yates & Glen Saltzman, p.c. Cineflics Ltd., (year) 1978, col. 16mm, running time 27 minutes, 45 seconds, djst. International Tele-Film Enterprises, Toronto.

There are moments in this film that Truffaut would be proud of: the subliminal humor, the delicately drawn textures, the use of secondary images in the frame, and the self-questioning that, as with the male equivalent of puberty in **The 400 Blows**, comes with Nicolina's brand new breasts. And this 25-minute film ultimately succeeds because of Johanne Hinterseer, a "discovered" non-actress twelve-year-old in the title role, who is perhaps as significant a find as Jean-Pierre Léaud.

"Weddings are really dumb — especially Greek weddings!" cries the girl in dismay when she is obliged to step out of a figure skating competition because it coincides with nuptial festivities in the family. Rosalia Maggio as Nicolina's Aunt Sophie has come all the way to Toronto from Greece



Johanne Hinterseer, playing Nicolina

for the event — and Nicolina's awe of this draconian and portly version of Sophia Loren who can't speak Canadian, the hairdo bouffant, is the basis of her coming of age.

There are clues laid down early in the film in a scene where Nicolina's father is frustrated in his attempt to interest her in Greek grapevine dancing, the rhythm of the camera-work repeating the earlier lyricism of the opening sequence of Nicolina figure skating. "I can't understand Greek, I hate this stupid dance and I don't care," seems to tear irreparably across the tentative bridge the old culture is putting out to the new. But the use of image on image in the film conveys a turning point in the drama as Nicolina becomes intrigued despite herself with Aunt Sophie's old wedding album. The filmic transition from the stills of Greek ancestors in the album to freeze-frames of Nicolina in Greek costume at the wedding may be cliché, as are the MOS shots of conversation as Nicolina confides her dilemma to her friends: but these stylisms are often used because they can work well, and they certainly do here.

The director-writer's fine touch with detail (father in hard-hat meets daughter... and in the next sequence the daughter is seen wearing the hard hat)

and humour (the kid brother who smothers his food in ketchup at the dinner table; later at the climactic arrival of the news that Nicolina will be able to skate in the free expression event, he interrupts with, "You wanna listen to my bazouki?") manage to slip the romanticism of the film behind our defences and allows the poignance and the sentimentality to seem welcome in an ending that might be all too pat.

In the final image, which is forgiveably a freeze-frame, we see Nicolina pirouetting on skates in a drastically shortened version of an ethnic wedding outfit which was once her great aunt's, giving her family the thumbs-up. Greek roots and juicy fruits, old and new, multiculturalism and pop culture come together. Nicolina's selfhood focuses in the subtle monochromes of this last single frame as does the iconography of the film itself. The obligatory cut-aways here and there, the frequent absence of foreground in framing and the single, derivative use of the pull-back out of a mirror can be forgiven. The film **Nicolina** is an honest, well-written evocation of the T.V. generation's insensitivity to what has gone before and it reconciles the opposites without diminishing any of the several parties.

Michael Asti-Rose

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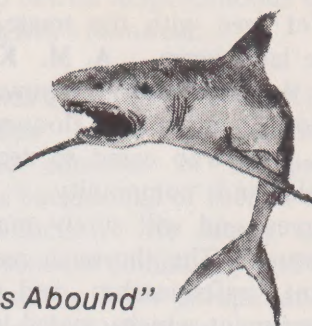
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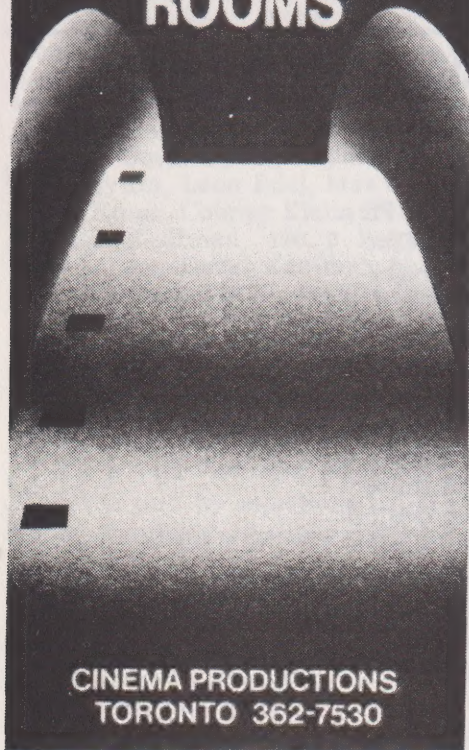
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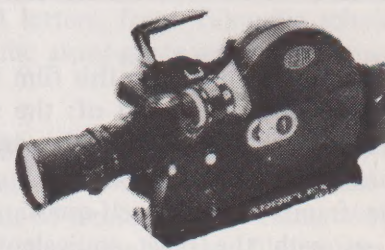
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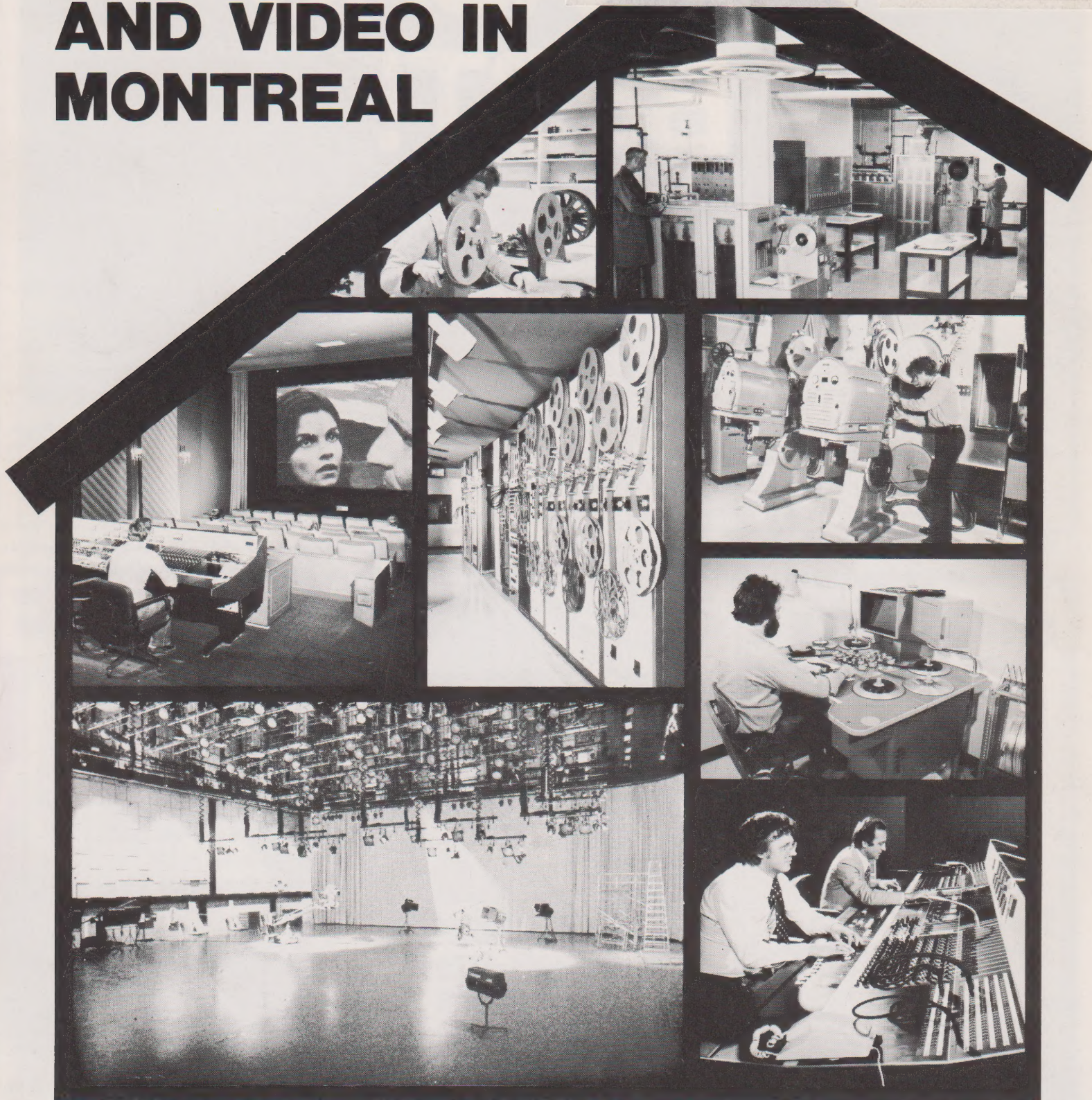
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